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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JANUARY 1946

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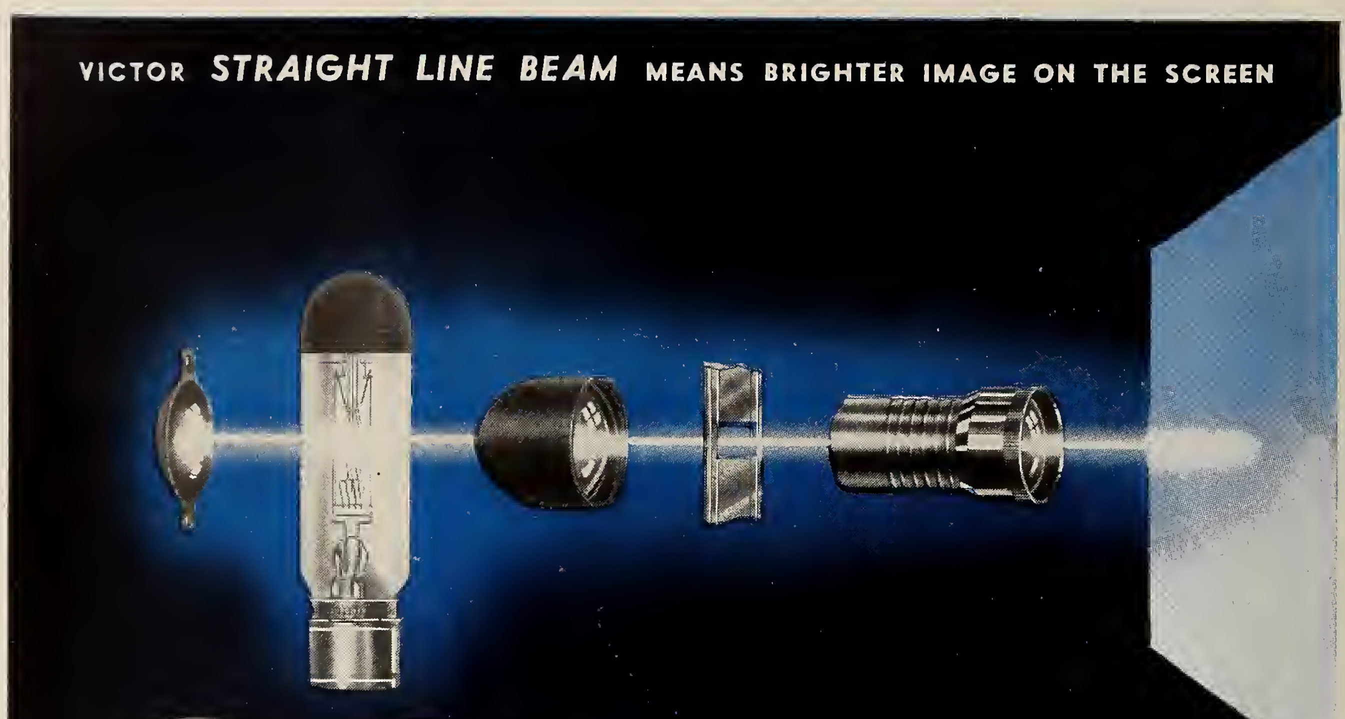
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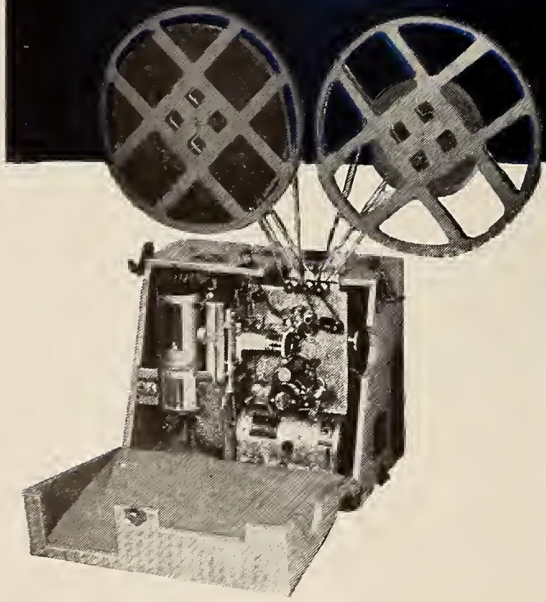

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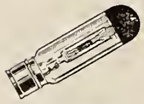

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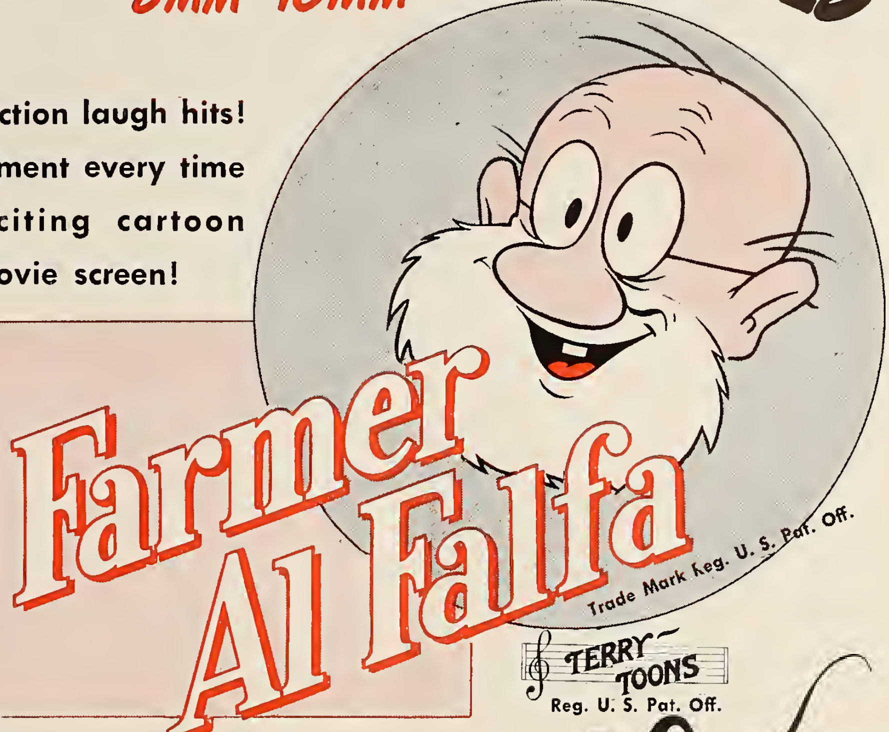
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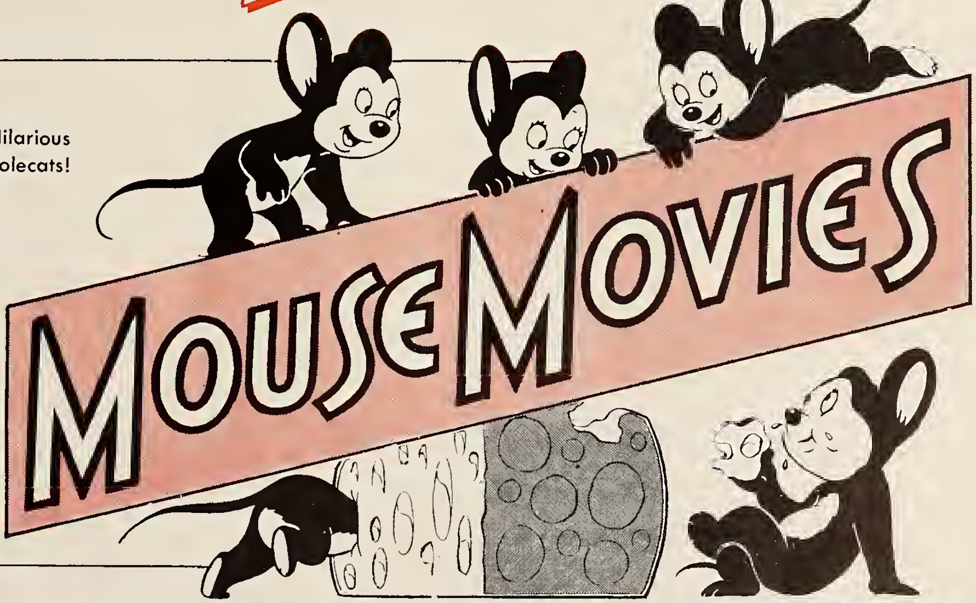

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 January, 1946 Number 1

Year of problems, *editorial* 13

The Earth is Everlasting . . . . . *Frank E. Gunnell, FACL* 14

Not "also rans" . . . . . *James W. Moore, ACL* 16

Equipment for sound on disc . . . . . *Dean Dempsey, ACL* 17

The ties that bind . . . . . *Henry E. Hird, FACL* 18

The human touch in direction . . . . . *Erma Niedermeyer, ACL* 19

The clinic 20

Let's try closeups! . . . . . *D. H. Ward, ACL* 21

Amateur clubs . . . . . *James W. Moore, ACL* 24

Practical films . . . . . *James Young* 25

News of the industry . . . . . *D. E. B. Stevenson, ACL* 26

Closeups 32

Films you'll want to show 34

Free film reviews 35

Staff change 41

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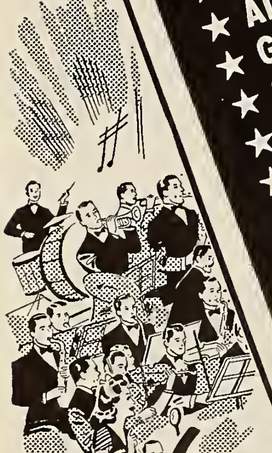

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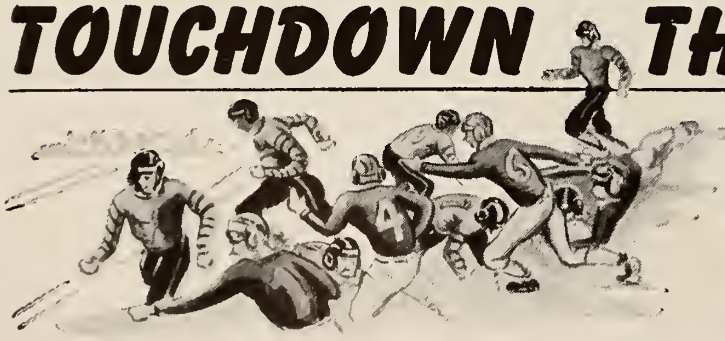

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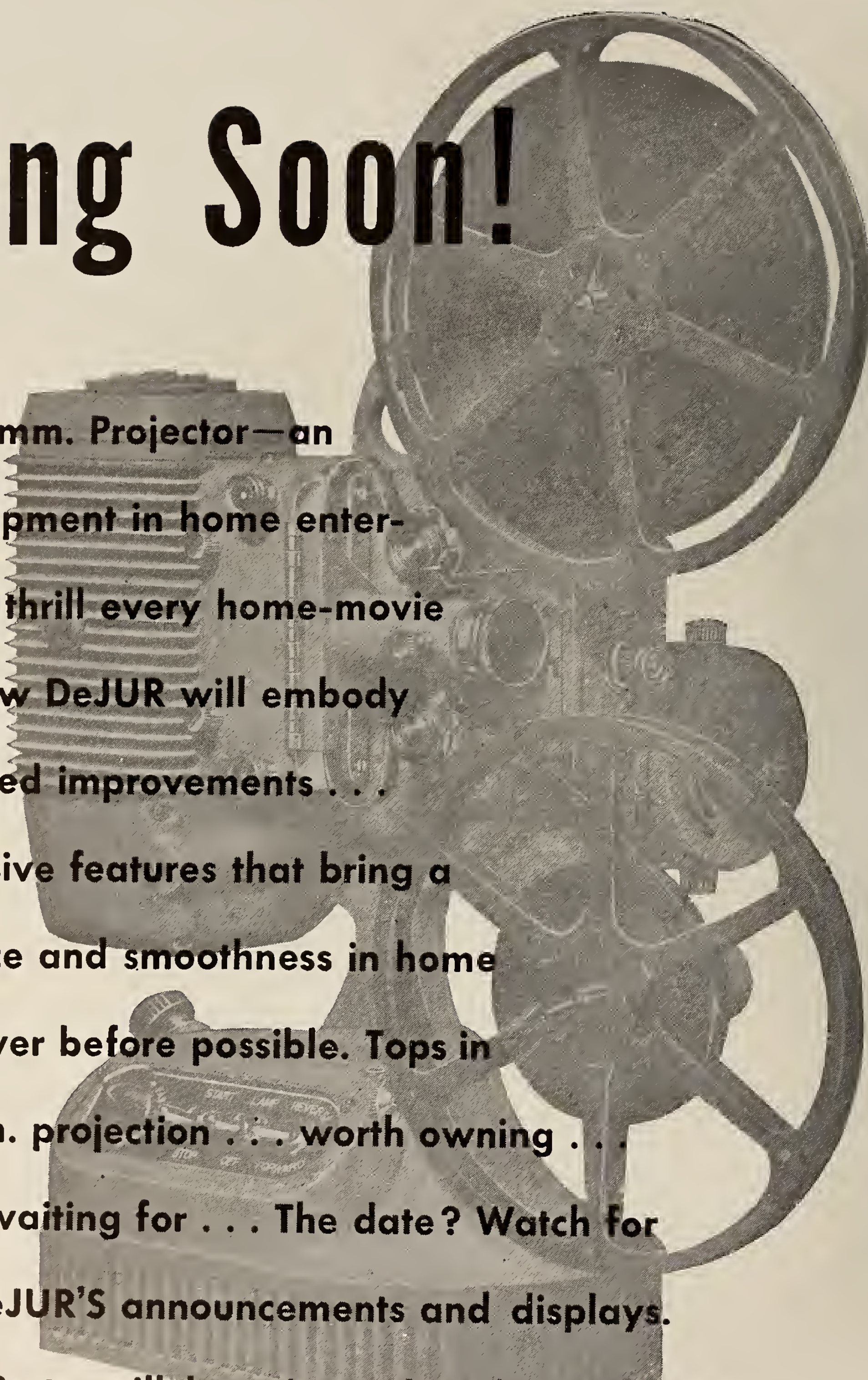

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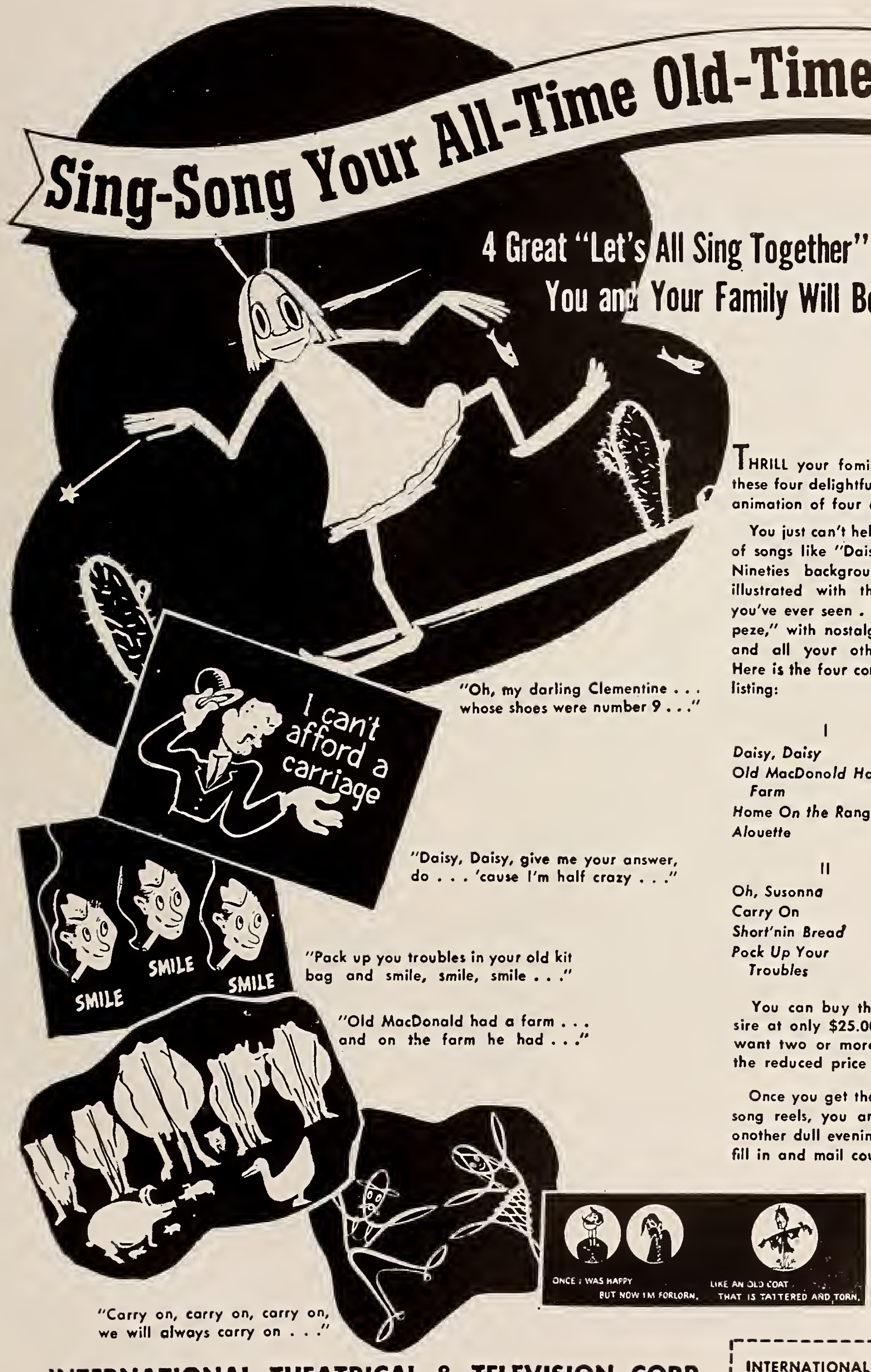

"Oh, my darling Clementine . . . whose shoes were number 9 . . ."

"Daisy, Daisy, give me your answer, do . . . 'cause I'm half crazy . . ."

"Pack up you troubles in your old kit bag and smile, smile, smile . . ."

"Old MacDonald had a farm . . . and on the farm he had . . ."

"Carry on, carry on, carry on, we will always carry on . . ."

"Oh, he flies through the air with the greatest of ease, the daring young man on the flying trapeze . . ."

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The More We Are Together
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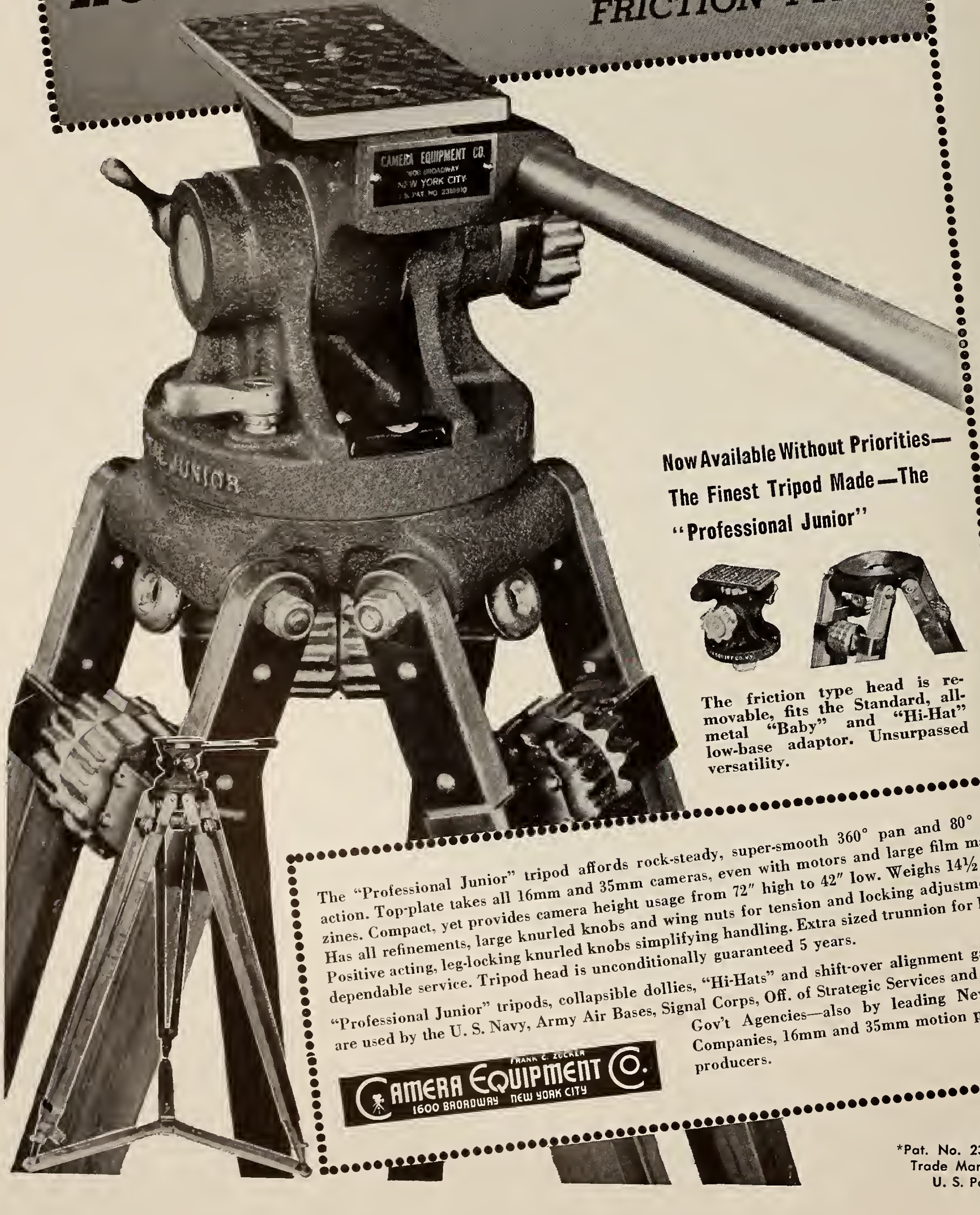

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YEAR OF PROBLEMS

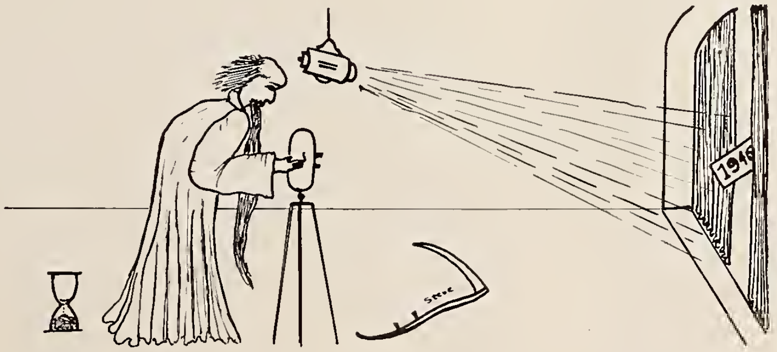
THIS year of 1946 will not be, as was 1919, one of rejoicing after victory. The second World War came to an end early enough in 1945 to let us all get accustomed to the fact of peace. The shouting is over, and now we face problems.

The world is trying to find out how it can live together in amity. The United States is under the necessity of discovering some way in which capital, management and labor can carry on the national economy with less friction. Individuals everywhere must see clearly that the time has now come to pay the bills for the war, and that the payment will come out of every man's pocket. The temporary agreements of wartime—possible only because they were temporary—and the temporary prosperity that came from war expenditures must give way to reality. Reality is generally unpleasant.

Business wants to offer buyers what, with full pockets, they want to buy. But as yet, business has only a hunting license for many raw materials. It is still difficult to find workers to make the many things that people want to get. In our own field of publishing, we know very well the shortages of paper and skilled labor that exist.

As 1946 jogs along, in the way that every year does through the calendar, some of the present conditions may improve. It is quite possible that some of them may worsen. It will benefit nobody if we, as a people, add to the confusion, by blaming our fellow men for things that they cannot improve. If—to get down to our own hobby—we want a new camera or lens and have the money to buy it, we do not help the dealer who wants to sell it to us, if we express our irritation to him when he cannot provide it. He will not get goods sooner, if he writes indignant protests to manufacturers. Manufacturers are flourishing only when we have industrial peace and when men and women are glad to work, not sullen about having to work.

We shall be stupid if the recent war is followed by an era of industrial strife, and if, at the same time, we protest that we really love peace. If we believe in peace, we must make sacrifices for it, as we made them for war. Nobody is a hero in peacetime—so far as admiring throngs are concerned—and there are no uniforms to be worn, to indicate that one is fighting for his country. The soldiers of peace are inconspicuous and undramatic. But they have a kind of incorporeal uniform that can be seen by those who look carefully. It is common sense. We need more of that homely quality in 1946 than we have needed for a long time. It's high time to get down to business.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of MOVIE MAKERS. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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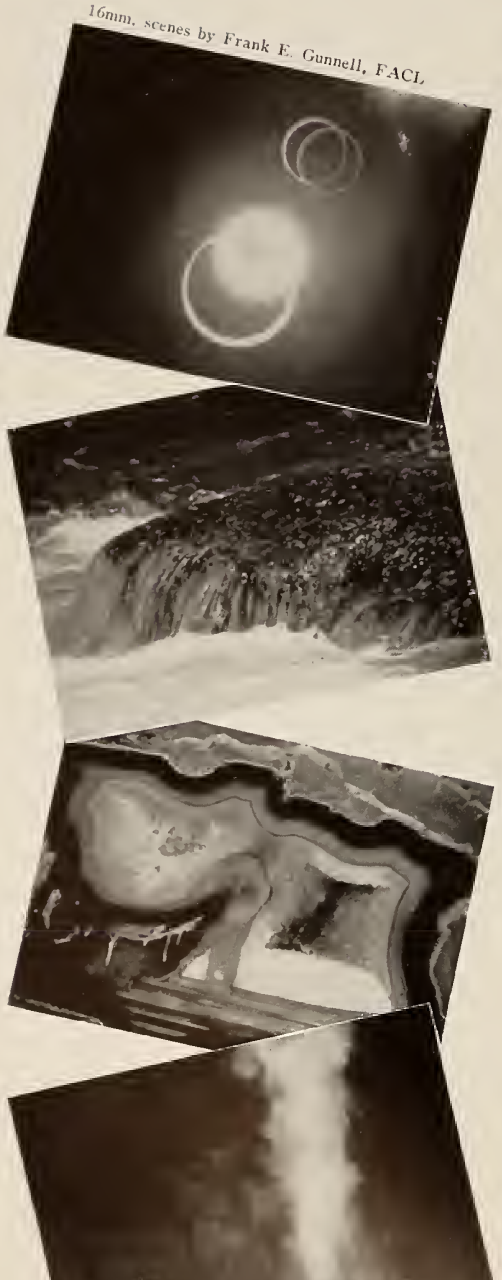
The Earth is

16mm. scenes by Frank E. Gunnell, FACL



Making the 1945 Maxim Award winner

EVER since it was written, long, long ago, the Holy Bible has been man's greatest source of inspiration, not only in matters religious but in all the cultural arts, such as music, literature, painting and sculpture.

What then is more natural than to find the Holy Bible also a source of inspiration in the production of motion pictures, the modern method of expression that involves so many cultural arts?

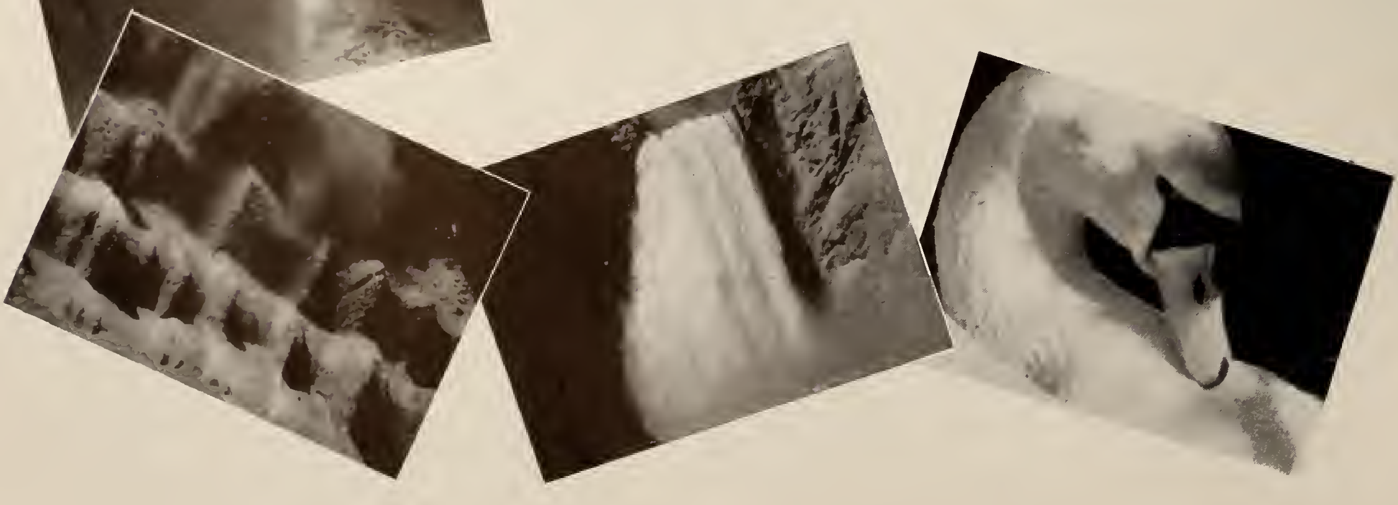
It was in 1935 that the inspiration for *While the Earth Remaineth* first came to me. I had read about the selection by MOVIE MAKERS of *In the Beginning*, by Fred C. Ells, FACL, as one of the Ten Best films of 1935. True enough, one of my own movies placed in the Ten Best selections that year; but, as I read of Mr. Ells's great interpretation of the epic story of the creation, as he saw it in the beauty and strangeness of the world of nature, my little film of a family vacation in the Adirondacks seemed unimportant.

After seeing *In the Beginning* twice, once at the Metropolitan Motion Picture Club, ACL, in New York City, and again at the Staten Island Cinema Club, I felt even more strongly that someday I should like to film *my* interpretation of such a theme.

It was five years later before the production of *While the Earth Remaineth* could be said to have been more than a persistently recurring idea, to be mulled over and over and then dismissed. Somewhere in the back of my mind, I felt that there should be an element of continuation to the story of the creation, that it is an everlasting process and that it should not stop with the creation of man. It was the subconscious searching for an answer to this idea that caused me to discard the projected film plan, time and time again.

Then, about five years ago, I decided to begin the picture anyway; while on a vacation in Maine, I took the first shots for what I hoped might someday be my "epic" film. Three more years went by, and the accumulation of footage for the picture grew steadily, as did the ideas. Then one day, while thumbing through a current magazine, I stumbled across the phrase, "While the Earth Remaineth," which sounded like an excellent title for my film and also sounded as if it came from the Bible. Hoping that, if the quotation was from the Bible, the words that followed might carry out the idea of continuous creation that I sought, I began a hurried search.

After I failed to locate the verse in the Bible myself, it occurred to



Everlasting

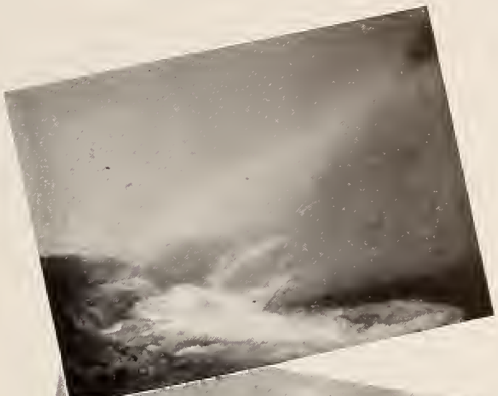
FRANK E. GUNNELL, FACL

me that my mother, long a Sunday School teacher, might be able to help, through her special Biblical reference materials. It was only a short while after my telephone call to her that my mother called me back with the full verse—Genesis 8-22—"While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease." *While the Earth Remaineth* was finally under way.

It was really amazing to Mrs. Gunnell and myself how often we saw the material that caused one or the other of us to exclaim, "That's something we could use for *While the Earth Remaineth.*" And, as we traveled, or stayed at home, during the war years, the material for our picture grew steadily until we had literally thousands of feet of film with which to work. Much of the material consisted of whole sequences carefully planned to show one or another phase of the creation; still more consisted of hundreds of shots of individual natural subjects that seemed suitable for the picture. Frankly, *While the Earth Remaineth* was not an economical picture to make, for the finished film uses only about 900 feet of the thousands we exposed with the picture in mind. However, the unused film offers much to work with in the way of stock shots for future pictures; so, perhaps, it is not wasted at all.

It was just two years ago that all the titles for *While the Earth Remaineth* were made and the real production of the film got under way. With so tremendous a story as the creation to work with, it is no wonder that our job seemed an almost endless one, as for two solid years we planned, shot, selected, cut, discarded and then edited and re-edited each portion of the film. Several times we almost gave up in despair and laid the job aside, while we found relief in working with a straight travelog or family film. The final shots were made only two weeks before the closing date for the 1945 MOVIE MAKERS Ten Best selections. Even closer to the deadline was the completion of the musical scoring, finished sometime after three a.m., only two days before the contest closed, and then completed only because of the valued assistance of a fellow filmer.

As a movie maker of long standing (the first Gunnell movie film was exposed in 1931), I have long felt that the closeup is a most effective device in motion pictures—one thing that we movie makers can do so easily with our cameras, which for me makes motion pictures so much more interesting than the average still camera [Continued on page 30]



NOT "ALSO RANS"

What Honorable Mention means in the Ten Best

JAMES W. MOORE, ACL

• Scenes shown above are from Honorable Mention films; first, *New Guinea Newsreel*, by Lewis B. Sebring, jr., ACL; second, *Footloose*, by the Rockville Cinema Club; third, *By the Garden Steps*, by Ross M. Gridley, ACL; fourth, *Riders of the Pecos*, by E. M. Barnard, ACL.

AMATEUR movie makers the world over pay honor to the single annual winner of the Hiram Percy Maxim Memorial Award. For, this is It! This is the peak of prowess in our chosen hobby!

There are few filmers, even, who would begrudge their sincere respects to that small coterie of the chosen—the Ten Best award winners. These too are of the elect, the inner circle.

What then of the others, those almost equal few who follow with the award of Honorable Mention? Are these the "Also Rans," the "Not Quites," or the "Has Beens"? Have the judges, with softened hearts and smiles of patronizing sympathy, tossed forth these honors as sops to wounded vanity? Speaking as one of MOVIE MAKERS board of judges, I can assure you with utter honesty that they have not! For, during the course of our deliberations, *getting* into the Honorable Mention class is hard enough. *Staying* there is still harder.

Let us, as the late Al Smith would say, have a look at the record. During a normal year of amateur filming, there will flow across the Amateur Cinema League's screen some 250,000 feet of 8mm. or 16mm. movies. In terms of individual pictures, this will average between 325 and 350 productions. *Every one* of these pictures—whether good or bad, complete or incomplete, contest submitted or unsubmitted—is automatically considered in that year's selection of the Ten Best and Honorable Mention award winners. Taking twenty five (ten and fifteen, respectively) as a normal number of honored productions, your chance of winning *any* kind of a place is only one in fourteen. Withdrawing the Ten Best from the maximum of 350 films considered, your chance now of winning Honorable Mention sinks to about one out of twenty three! These are not generally regarded as good odds.

No, the plain fact of the matter is that winning Honorable Mention is a difficult feat and a well deserved award, presented in all sincerity to a picture of real merit. Here's how you get there. As the judging starts, there may be some fifty or sixty films which have won through to final consideration. Among these, on the first, tentative round of ballots, all pictures with recognizable signs of quality are automatically voted into Ten Best class. The resulting tally is an obviously impossible total, ranging between, say, eighteen and twenty one. Since there are only ten places available, *something* has got to go.

Here you will find, presented clearly and concisely, the primary, and perhaps greatest, source of Honorable Mention award winners. These are pictures of potential Ten Best quality which, in the final analysis, are simply (and often closely) edged out of the Ten Best circle by productions of still greater merit. For these are good films, clean cut in their camera work, effective in their titling and editing, attractive in their subject matter. Their only "weakness," if one may call it that, is to have collided in the competition with pictures which were still better. Thus it is that, as the standards of amateur filming rise higher with the years, the accolade of Honorable Mention takes on an ever increasing stature.

Suppose, now, that the harried judges have at last arrived at a panel of Ten Best selections on which they can all agree. With only the *minimum* (see above) of eighteen starters in this race, it is obvious that eight fine productions are already nominated for Honorable Mention. From what other sources will the judges find films demanding recognition?

[Continued on page 27]

Equipment for sound on disc

How to find what you need

DEAN DEMPSEY, ACL

SOUND equipment for using discs is returning to the civilian market.

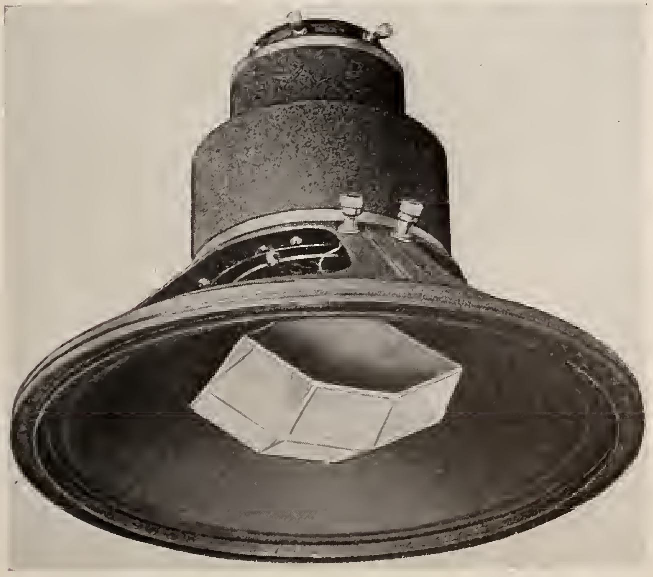
Before very long, from shop windows and counters everywhere, a galaxy of crackle and chrome will tug at your purse strings. Temptation to buy everything and anything will be strong, and, to save disappointment, purchases should be made with a purpose.

Turntables, amplifiers, loudspeakers and microphones will be offered. These have many applications. How can you be sure of getting the right one for the purpose you have in mind? With the hope of helping you to avoid buying something "which doesn't exactly fill your needs," here are facts about the various features of sound on disc equipment.

The best guide in the purchase of turntables and pickup arms is their application. If you plan to play records only for reel changes, to "fill in" during intermissions and to entertain before and after the movie showing, a regular phonograph is all that you need. If, however, your purpose is to simulate an actual sound film, your needs are greater. To supply, from phonograph records, music and sound effects that fit the mood of each part or scene of your films requires at least two turntables. Such a dual turntable outfit may be two ordinary phonographs; it may be a piece of equipment that you will build from the parts or it may be a factory made unit. Whether you plan to use single, dual or triple turntables, it is prudent to watch for these things.

1. Does the motor hum or vibrate when it is running? Excessive noise originating within the motor itself will be reproduced through the loudspeaker, adding a rumble to voice and music. A good ear test for motor noise is found in listening to a recording with a soft passage, while the volume control is turned up to be as loud as is comfortable.

Courtesy of Altec Lansing Corporation



• Fig. 1 shows dual speaker with multi-cellular distribution for high notes; it is a useful aid in sound projection to large groups.

Courtesy of Shure Brothers

• Fig. 2 illustrates a uni-directional microphone which aids in reducing extraneous sounds from audience, projector or loudspeaker.

2. A motor used for music must be steady. The speed of revolution must remain constant. Even minor variations in the speed of a turntable will produce unsteady, whining notes, called "wows." The steadiness of a turntable can be discerned readily by playing a piano recording. Careful listening to the sustained piano notes will reveal whether they are clear and steady or whether they waver or "wow."

3. To reproduce a recording faithfully, a turntable must revolve at the same speed that was used in the original recording operation. With commercial records, this speed is seventy eight revolutions a minute. You, as a showman, however, may desire to alter the speed of reproduction. You may want to fit a piece of music or a sound effect record to the tempo of a certain scene. You may wish to adjust the speed of your turntable, to synchronize it closely with your projector. If these alterations are wanted, your motors will need speed control adjustments.

Speed control adjustments are used mainly to keep the turntable speed at exactly 78 rpm—the speed used in the original recording operation. A good musician can tell at once if a selection that is well known to him is being played off key. When turntables are used in places where the line voltage may be different from that normally supplied, the rotational speed of the tables must be changed to the same degree as that of the film projector, in order to maintain a predetermined synchronous show.

4. If you intend to make your own recordings and wish to take advantage of the long playing transcription speed, you will need a shifting device capable of changing the motor speed from 78 rpm to

[Continued on page 27]

THE TIES THAT BIND

Transitions useful in assembling old footage

HENRY E. HIRD, FACL

• In first four frame enlargements shown below are two examples of using an object to stimulate memories which are then enacted on the screen; below, at right, we see, first, a fine closeup, then the radio that is used to introduce musical accompaniment; all are from Mr. Hird's *Reflections*.

16mm. scenes by Henry E. Hird, FACL

WE all have odd shots—footage that was interesting when we exposed it, but which does not seem to relate itself to any definite film plan—and some of us have discovered ways of assembling these odd shots into real movies.

In this synthetic creation of a motion picture, the first problem is, of course, to devise a basic plan which will provide a logical reason for the assembly of apparently unrelated sequences. Another problem is found in the transitions between these sequences. The obvious method of tying them together by titles has much to recommend it, but titles are likely to betray the synthetic nature of the production, if they are not reinforced by scenes on the screen that give greater unity to the whole.

Much ingenuity can profitably be expended upon these filmed transitions. I made some experiments recently that may be of interest to other filmers. The collection of odd shots with which they were made included, with others, such diverse incidents as an ice carnival filmed in a theatre, running to fifty feet; a pheasant hunt which ran to one hundred feet; a sailboat capsized in the sea, to which two girls were clinging, also running fifty feet; and birds eating at a feeding board. This was a typical hodgepodge of odd shots.

The basic plan for using these film oddments was simple. I was sitting by the fireplace, remembering the days when a movie maker could take a vacation and could buy film "by the mile." It was a natural progression to wonder how the odds and ends of past filming could be employed, and an even more natural thing to take up the idea of a person seated by his own hearth, reflecting on happy days gone by. The title, *Reflections*, was an outcome of the basic idea. With this preliminary thinking, the picture was actually three quarters completed, before it was started, so to speak!

The transitions—which were to reduce the number of titles to a minimum—were given careful attention. The man by the fireplace, as he sat smoking, glanced at the model of a sailboat, which was nearby. As he looked at it more carefully, it dissolved into a sailboat which, in the assumed story of his recollections, he had used four years ago. The dissolve was made by turning the lens out of focus without moving the *f* setting. The model sailboat was "distanced" in such a way that its size on the screen would correspond with that of the sailboat in the odd footage which was to be incorporated into the new picture.

Having got the sailboat into the picture, I found it easy to add other odd shot boating scenes with logical continuity. A party of young people are on a sailing picnic, in one sequence of the old footage. At one place in this sequence, a young lady raises her camera, to record something out on the water. This was a natural cue for bringing

[Continued on page 33]

The human touch in direction

Tact, patience and good humor are director's tools

ERMA NIEDERMEYER, ACL

"DON'T mug it, Marie!" the director would often chide the late Marie Dressler, one of the most beloved character actresses of the theatrical screen. "Mugging," of course, means overacting; and how can *we* help it when even the stars do it to the dismay of top notch Hollywood directors?

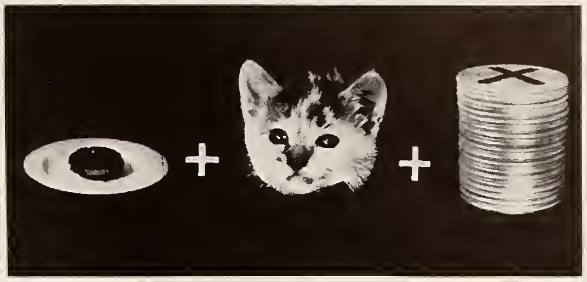
Not only do we amateurs attempt to act, but we try to direct! And, in our small world, we sometimes wonder if actors and directors are born and not made, or vice versa. All we can be sure of is that we are born, and whether we can act or direct will reveal itself in our humble efforts at making home movies.

What with writing the script, directing, acting, operating the camera, making titles and editing, it is no small wonder when all these talents, which constitute the entire personnel of a large motion picture company, can be found in one little movie making addict. Rarely it happens. But for each of us there is hope of developing a good amount of talent in any of the six steps to successful film producing. Of them, directing is, perhaps, the most fascinating, satisfying and exasperating (this last I say in a whisper, lest I discourage any one in this direction).

Since we directors are not able to pay salaries and cannot afford to be "choosy," we have two kinds of victims to work with—the ones who have no acting ability whatever, and the "naturals" who save our pictures from becoming casualties. Both of these are our friends and relatives who enjoy aiding us or begrudgingly give as little cooperation as possible. Have you ever noticed how this uncooperative person is just the one to "put you on the spot" with, "Show us the picture I'm in!" before one or two guests and at the end of the evening, too? He will cause you to haul out all the equipment when you would rather say "good night!" On second thought, I like to sit through my movies once I get going—and don't we all? This same person is so pleased with himself that, in the next film, he becomes an asset instead of a hindrance. In this case a director caters to vanity.

After working with people, try your luck with animals, and you will find that they always have [Continued on page 36]

Photographs by Erma Niedermeyer, ACL



• One meat ball plus one kitten plus one stack of film cans were the "props"; "X" is where Kitty was to stay, but—

• Kitty did not like that highlighted hot spot; she preferred to frisk and play, rather than to pose.

• She turned up her nose at the delicious meat ball with its precious red points and would have none of it; at last, Kitty wore herself out—and the filmer too—and came to rest on the spot she should have occupied in the first place; the movie at last got itself filmed.

The Clinic

Technical comment and timely topics for the amateur

Add speed "The versatility of my Craig editor and viewer," reports Joseph R. Samel, ACL, "has been increased by the addition of a very simple piece of equipment. In editing, I like to save time and to avoid rewinding film through the sprockets of the machine.

"Therefore, I had a guide wheel made, to fit the film I use. You should be able to secure one from a machine shop, garage or camera repair shop, or an old projector may yield just the thing you are looking for. This guide wheel should ride on a shaft or axle which is screwed into a small "L" shaped bracket. The bracket and the wheel are mounted securely on the top of the viewer, as is shown in the illustration on this page. If you prefer, it can be so placed that the wheel is on top of, and out of the way of, the scanning screen.

"In rewinding with the aid of this device, you disengage the film from the sprockets at the back of the viewer and place it in the guide wheel's channel. With the drag of the sprockets eliminated, you can rewind as rapidly as you wish."

Shipping records The breakage incident to the annual receipt of entries for Movie Makers Ten Best contest moves us to urge those who would ship these easily damaged objects to consult their local record dealer, to keep abreast of the latest packing methods. He can let you see how the records that are sent to him, on special orders from customers, are packed. In every case, it is advisable to mark "Fragile" on the package, as a cooperative warning to handlers along the route of its travel, who would rather get your shipment to its destination whole, than in pieces.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Stock backgrounds Midwinter is a good time to make sure that you have a good supply of still stock shots, to be used in future as title backgrounds for cold weather movies. With your still camera loaded with color film, you can provide yourself with many winter scenes. Since they will be planned for use as title backgrounds, they should be made with an eye to that service. Therefore, they should permit the superimposition of letters without confusion because of the background's being too full of detail. A scene of drifted snow, with the attractive dark blue shadows that are to be found in it, will make red or yellow letters stand out clearly. A shot of a frost covered window will be effective with title letters in almost any color.

Prints of Kodachrome or Ansco Color transparencies can be obtained from a number of available processes, made to a size that will serve in your titler.

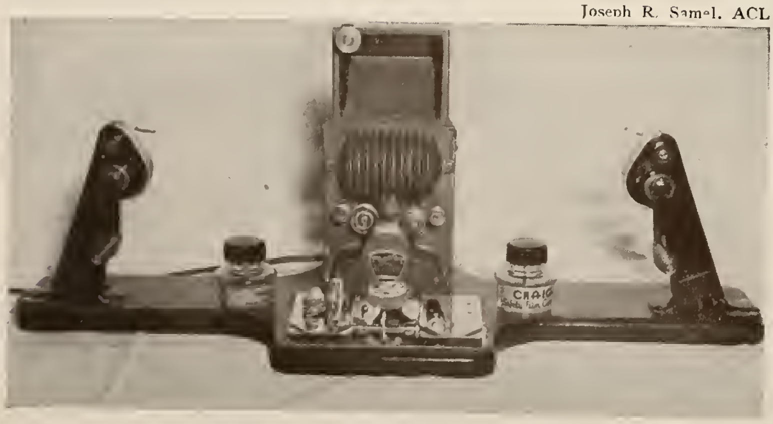
If you have no still camera, you can build up a stock background library by keeping an eye open for attractive colored scenes in magazines. In this connection, it should be remembered that, if your finished film is to be given any commercial use, you must be prepared to make payment to the magazine or to the person who shot the scene that was reproduced, for permission to use it for your own purpose.

Camera bag "How," writes Dean Dempsey, ACL, "do you protect your valuable movie equipment? Here is a way to guard your camera from the rigors of salt air, water vapor, sand and dust. As you will see from the illustration on this page, an oiled silk bag is employed, which is of the kind used to cover electric food mixers. This bag is placed over the camera for protection at the seashore, on the desert, or even at home, when the machine must be left overnight on its tripod.

"If you want to film in bad weather

[Continued on page 38]

Joseph R. Samel, ACL



• Editor and viewer are given greater speed by the addition of simple device, to obviate passage of film through sprockets in rewinding.

William B. Ruxlow

• Temporary protection of camera from wetness or dust given by use of oiled silk bag, commercially available.

Let's try closeups!

The second of two discussions about filming small objects

D. H. WARD, ACL

THE discussion of closeups in December, 1945, MOVIE MAKERS described the use of various devices for filming flower buds, small animals, insects and various other small objects. The use of such devices generally requires additional equipment or methods, to obtain accurate focusing, in order to make sure of the area to be filmed and to overcome parallax. The equipment or methods here presented are but a few of the many by which we can meet these needs. The amateur will frequently perfect other devices which are more convenient for his own situations.

Accurate focusing is, perhaps, the most critical problem of closeups, since a slightly off center scene or a scene which includes or excludes more subject area than is desired is often acceptable, especially if it is inconvenient to retake. But a scene which is out of focus is rarely usable, because of its loss of detail. If the camera lens is calibrated to focus as close as ten inches from the subject, it is necessary only to measure the actual distance from the subject to lens for the correct focus, since ten inches will provide suitable enlargement on the screen of most of the smaller subjects to be filmed.

When a portrait attachment or supplementary (diopter) lenses are used for closeups, the camera should be placed at the distance from the subject that is indicated by the manufacturer. If supplementary, or diopter, lenses are used with a camera having a focusing lens, the latter should be set at infinity. Focusing with these lenses is very simple, and it insures accuracy of detail in all cases. The subject area which will be filmed by using a portrait attachment lens is usually indicated on the camera's regular viewfinder by special marks on which to sight, for distances from two to six feet from camera to subject. Supplementary or diopter lenses are commonly used with a small titler, which permits accurate centering of the subject matter and also indicates the scene area by a metal frame arranged to support the title card.

Several cameras are provided with a built in visual focusing window (see Fig. 1) so arranged that one may place the lens to be used in front of the opening and adjust its focus while actually viewing on a ground glass the scene to be filmed through the lens.

The visual focusing windows on some cameras provide only a partial view of the scene to be filmed, while others offer a full view of the subject. The latter are termed "full field reflex focusing." Since focusing windows are generally located to one side of, and also often above, the regular camera lens, an allowance must be made, on viewers which provide only a partial view of the scene, for the correct centering of the scene and the area of the field. The "full field reflex focusing" viewers require only an allowance for centering the scene. The Cine-Kodak Special camera is provided with a reflex viewfinder which permits observation, on a ground glass, of the exact scene which will appear on the film. Thus, the focus, centering and area of a scene are obtained for any lens, including the telephotos, and for extension tubes.

Certain magazine cameras are provided with an attachment (see Fig. 2) which may at any time be substituted for the film charger, and which has an eyepiece for viewing the subject through the lens and making the adjustment of the lens for critical focus. This device provides an accurate method of focusing the lens, center-

[Continued on page 37]

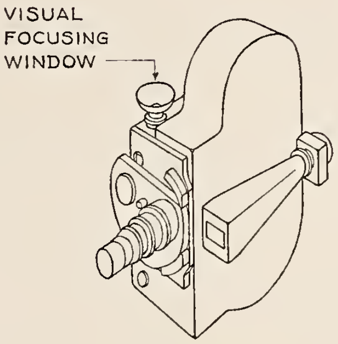


FIGURE 1.

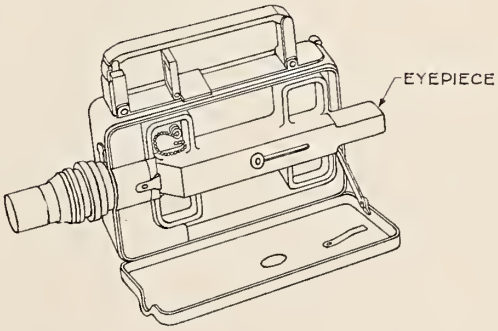


FIGURE 2.

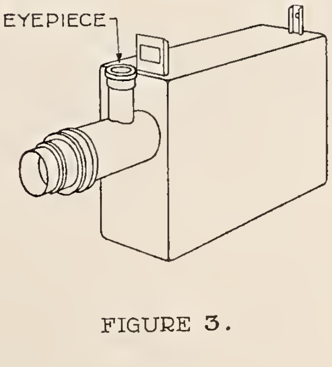


FIGURE 3.

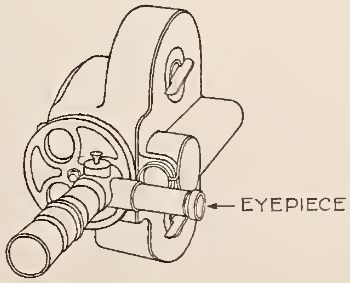


FIGURE 4.

• Fig. 1 shows camera with built in visual focusing window; Fig. 2 shows focusing attachment for magazine cameras; Fig. 3 shows device to exhibit exact field area; Fig. 4 shows means of reflex focusing on ground glass and of providing extension tube.

It's a Pleasure to ad

MOVIE MAKERS TEN BEST FOR 1945

Hiram Percy Maxim Memorial Award Winner

"While the Earth Remaineth"
FRANK E. GUNNELL
34 Colonial Court, Staten Island, N. Y.

General Class

"Arts and Crafts in Mexico"
RALPH E. GRAY
Apartado 2747
Mexico D. F., Mexico

"Honey Harvest"
WILLIAM W. VINCENT, JR.
7115—7th Avenue
Kenosha, Wis.

"Land Snakes Alive!"
LEO J. HEFFERNAN
80 Broad Street
Room 1808
New York, N. Y.

"Lassie Stays Home"
RAYMOND J. BERGER
140 Merrymont Road
Cheektowaga, N. Y.

"Return from Fire"
DR. W. LYNWOOD HEAVER
14 East 73rd Street
New York, N.Y.

"The Alpine Vixen"
ANCHOR O. JENSEN
1314 East 45th Street
Seattle, Wash.

"The Inside Story"
DAN BILLMAN, JR.
2518 Central Avenue, N.E.
Minneapolis, Minn.

"Worth Scouting For"
AL MORTON
1051 Jeremy Street
Salt Lake City, Utah

Special Class

"Navajo Rug Weaving"
E. TAD NICHOLS, III
Route 6, Box 685
Tucson, Ariz.

Ciné-Kodak KODACHROME
16
100
KODACHROME
8
25

Ciné-Kodak Film first made amateur movies possible, then popular . . . and is once again available in all types, for all movie cameras.

our Congratulations...

HONORABLE MENTION

General Class

"Backyard Zoo"
FRANCIS M. SPOONOGLE
Hill Street
Alplaus, N. Y.

"Butterflies"
ROBERT S. WALKER
16 Fiske Street
Waterbury, Conn.

"Cystometrography"
DR. A. I. WILLINSKY
569 Spadina Avenue
Toronto, Ontario, Canada

"Garden Truck"
ALBERT D. FURNANS
20 Tremont Street
New Bedford, Mass.

"Interlude in Sunlight"
MARTIN E. DRAYSON
1404 Avenue R
Brooklyn, N. Y.

"Nantucket Turnabout"
RICHARD ELMS
66-20—108th Street
Forest Hills, N. Y.

"Ossining in Wartime"
ROBERT F. GOWEN
Ossining, N. Y.

"Outside the Big Top"
GUY NELLI
3430 Union Pacific Avenue
Los Angeles, Calif.

"Southern Exposures"
ERNEST KREMER
111 Nostrand Avenue
East Hempstead, N. Y.

"Squeaky"
WALTER BERGMANN
30 Alta Drive
Mount Vernon, N. Y.

"The Big Adventure"
HENRY E. HIRD
401 Mountain Avenue
Ridgewood, N. J.

"This'll Kill You!"
LON WADMAN
5856 Bartmer
St. Louis, Mo.

"Victory Celebration"
F. CLARK TUFARO
4469 Murdock Avenue
Bronx, N. Y.

"Windjammer"
SIDNEY MORITZ
160 Claremont Avenue
New York, N. Y.

Special Class

"Meshes of the Afternoon"
MAYA DEREN and
ALEXANDER HAMID
61 Morton Street
New York, N. Y.

"The Patrol Method"
Visual Education Service
Boy Scouts of America
2 Park Avenue
New York, N. Y.

It's a source of great satisfaction to this company to learn that of the twenty-six winning films, twenty-five were made on Ciné-Kodak Film . . . that all of the "Ten Best" were made on Kodachrome Film, 16mm. or 8mm.

EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.

Kodak

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Winners in Milwaukee

Winners in two classes of the annual contest for members' films have been announced by the Amateur Movie Society of Milwaukee, ACL, as follows: 16mm. class—*Apple Blossom Time*, by William Verburgt; *Gastroscopy*, by Norville L. Schield, ACL; *Mostly Water Lilies*, by Mr. Verburgt; 8mm. class—*On the Home Front*, by Delylia Mortag, ACL; *In the Garden*, by Mrs. Mortag; *One October Day*, by George Meier. Eight and 16mm. groups in the club are now engaged in competitive productions of *Redouble Trouble*, a scenarized farce about bridge playing by Walter Bergmann, ACL, first published in the October, 1945, number of Movie Makers.

Fourth for Winnipeg

Members and guests of the Winnipeg Cine Club, in Manitoba, gathered recently in that Canadian city for the group's fourth annual banquet. Major H. A. Clarke, of the Winnipeg Grenadiers, was the club's guest of honor, and he presented his record film of the regiment's war duty in Jamaica, B.W.I., *The Grenadiers in Jamaica.* Also seen on the dinner program was *Follow the Girls*, 1944 Ten Best award winner by Oscar H. Horovitz, ACL, from the Amateur Cinema League's Club Library.

Kansas City contest

There were six award winners in the recent annual contest of the Kansas City Amateur Movie Makers, with E. M. Barnard, ACL, taking first place and a silver cup for *Wings Over Geddes.* Other place winning films were *Land of Enchantment*, by Clarence Simpson, ACL; *Three Edit-Dears*, by John Sherard; *Rocky Recollections of 1944*, by Lyle Cooke, ACL; *Angles and Camera Antics*, by Lewis Larson; *Wyoming Odyssey*, by John Moseley, ACL. Tom Tutt, Willard Kamberg and Henry Clark comprised the board of judges. The Kansas City club now has a permanent meeting place in the newly opened projection room of the Plaza Camera Shop, operated by Mr. Barnard.

Harold F. Sonnemann, ACL

• Members of the Amateur Motion Picture Society of Milwaukee, ACL, gathered at Militzer's Farm for annual informal party which enlivens program of that active group.

Los Angeles 8's elect

New officers for the year 1946 were elected by the Los Angeles 8mm. Club at a late fall meeting and were installed at the club's recent annual banquet, held during December. They are William D. Garlock, ACL, president; J. R. Hornaday, vicepresident; Sylvia Fairley, secretary; Herman Hack, treasurer. Seen on the screen of this veteran unit at recent meetings have been *Guam and Saipan*, by Louis B. Reed, just returned from Navy service; *Thunderheads Over the Pacific*, by Captain Darrel Brady; *China and India*, by James B. Ridge, another returning service member.

Winners in Manhattan

Leo J. Heffernan, FACL, with *Land Snakes Alive!*, is the winner of the annual contest for members' films recently concluded by the Metropolitan Motion Picture Club, ACL, in New York City. Other place winners in order were George Mesaros, ACL, with *Pointless Foray*, and Sidney Moritz, ACL, with *Windjammer.* The judges, selected from among non-competing members of the club, were Joseph F. Hollywood, FACL, chairman; Joseph J. Harley, FACL; John Hefele, ACL; J. C. Vogel, ACL; Ralph R. Eno, ACL; Russell T. Pansie, ACL; C. Manley DeBevoise, ACL. These films will be considered for the club's spring Gala Night.

Tri-City ballots

New officers for the current club season have been elected by the Tri-City Cinema Club, serving the communities of Rock Island and Moline, Ill., and Davenport, Iowa. They are Margaret E. West, president; Tom Griberg, ACL, first vicepresident; Roger Spitznas, second vicepresident; Carl Asmussen, ACL, secretary treasurer. Serving with them on the board of trustees are Peter DeVos, Mrs. C. D. Snyder and Claire Smick. Elizabeth Moeller, director of the Davenport Municipal Gallery, addressed the Tri-City unit recently on composition, illustrating her points with color slides. The club's sixth annual Christmas party was held in the middle of December of last year.

For New York 8's

Previewing a series of films which were soon to receive honors in Movie Makers Ten Best selections for 1945, members of the New York City 8mm. Motion Picture Club led off a recent program with *The Alpine Vixen*, by Anchor O. Jensen, ACL, of Seattle. Seen on the same screening were *Lassie Stays Home*, by Raymond J. Berger, ACL, of Cheektowaga, N. Y., and *Garden Truck*, by Albert D. Furnans, ACL, of New Bedford, Mass.

Dayton listens

Captain Charles H. Coles, former chief photographer of the American Museum of Natural History and now of the Army Air Forces at Wright Field, has been serving as instructor in personal film making to members of the Dayton (Ohio) Amateur Movie Makers Club, in a series of six lectures delivered monthly during 1945. Offi-

[Continued on page 39]

PRACTICAL FILMS

The general movie used for various purposes

JAMES YOUNG

AIM: TRAINING FOR ACTION

If you have ever had a "yen" to venture out into the wintry blasts as a camper, to make a pack basket or to save your friends from icy perils, you will want to see three recent films, produced by the Visual Education Service of the Boy Scouts of America, which are jammed with information that should prove useful. Titled *Making a Pack Basket, Winter Camping* and *Ice Rescue,* the films are intended for use in the training of Scouts.

Winter Camping is as definitive a treatment of the whole subject as can be imagined. Covering such important matters as clothing, food, systems for keeping unfrozen, water sterilization and the technique of pitching a tent in deep snow, it leaves one with a bewildering sense of omniscience and a rather vicarious feeling that he has lived through a very rugged stretch of winter. This state of mind is brought about within the relatively short space of approximately 700 feet of 16mm. sound film in black and white.

The perils and hazards of winter that are depicted can scarcely be said to have been staged, as the film was shot in midwinter at Camp Bradford, near Saranac Lake in New York. From time to time the bottom would drop out of the thermometer and reach such dismal depths as thirty two degrees below zero, which is not an ideal atmosphere for camera work. In fact, we are assured that the camera frequently ceased operation and had to be heated before production could continue.

In addition to this realistic background, *Winter Camping* was fortunate in having Vilhjalmur Stefansson, noted Polar explorer, author and lecturer, as critic and consultant on the technique of living in the snow. Mr. Stefansson at one time lived for two years on meat alone, which, in itself, should make him an authority on living close to nature.

Of a more specialized nature is *Ice Rescue,* a 150 foot, 16mm. sound demonstration in black and white of various methods of dragging victims from the inevitable pitfalls where the ice looked thick enough—but wasn't. The subject is an important one, as all who have witnessed an ice tragedy can testify. And so adequately does *Ice Rescue* cover its field that the National Safety Council voted it the best non theatrical or educational motion picture released in 1944. Irvine H. Millgate, ACL, of the VES directed the film, which was shot at Massachusetts State College with the assistance of several college students who volunteered as rescuers and victims.

Making a Pack Basket is a step by step analysis of a pack basket from the time a tree is cut down to provide the raw material for the basket to the time that the product is finished and ready for use. Shot in Kodachrome on 16mm. sound film, it is roughly 500 feet in length; it was produced at Camp Glen Gray of the Eagle Rock Council of Boy Scouts at Montclair, N. J. An air of authenticity is lent to the proceedings by the presence in the film of "Pop" Williams, famed guide from Maine, who obviously knows whereof he speaks.

Visual Education Service, BSA

• At top, *Making a Pack Basket* is illustrated; in center, what happens in *Winter Camping* is shown; at bottom is dramatic incident from *Ice Rescue;* all are Boy Scout training films recently produced.

The purpose of all three films, the Boy Scouts point out, is to indicate the path to action, to show techniques roughly and broadly, yet in enough detail to enable every boy to make the skill portrayed an integral part of his own experience. They suggest that, immediately following each showing, practical demonstrations be made, with Scouts participating, of all methods that have been explained in the film.

DRIVING FOR YOUNGSTERS

Another important safety film, recently produced, deals with the value of teaching the fundamentals of driving in our schools, instead of allowing it to be a skill casually acquired in the usual helter skelter manner. *Teach Them to Drive* shows the value of pre-driving classroom instruction, where great stress is

[Continued on page 41]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

D. E. B. STEVENSON, ACL

Movie-Mite 63-L Weighing only twenty seven and a half pounds complete, the new Model 63-L Movie-Mite projector is claimed by its manufacturers to be the lightest and most compact 16mm. sound on film projector. It is a postwar product of the Movie-Mite Corporation, 1105 East 15th Street, Kansas City 6, Mo.

Housed for carrying in a single plywood case, the Movie-Mite unit comprises projector, amplifier, speaker, cords and reel arms for 2000 foot reels. There is but one electrical feed line for the entire outfit, with both projector and sound system operating on either alternating or direct current, thus eliminating any need for a converter in direct current areas.

Movie-Mite is not intended for use in large auditoriums, but it does bring to smaller sized groups a truly portable, low priced unit with adequate illumination and sound.

Weston Master II Full range response to the entire color spectrum is attained in the new, streamlined Weston Master II photoelectric exposure meter, just announced by the Weston Electrical Instrument Corporation, Newark, N. J. Extremely sensitive to low light levels, the meter spans a brightness range from one tenth to 1600 candles a square foot, operating through the double light scale with automatic shift, first introduced in the Weston Master. Its restricted viewing angle enables the filmer to isolate individual objects, colors or color groups for selective brightness measurement.

The postwar Master II is far thinner than its predecessor—it will fit into a vest pocket without bulging—yet the ruggedness and shock resistance of the instrument have actually been increased. Present production of the Master II is reported to be high, but it is expected that several months may elapse before it will be generally available in quantities sufficient to meet current demands.

Ansco Color film The long awaited 16mm. Ansco Color film, perfected during the war and one of the first of the company's new color products to be converted to a

Weston Master II
UNIVERSAL EXPOSURE METER
25 50 100 200 400 800 1600
0
Light

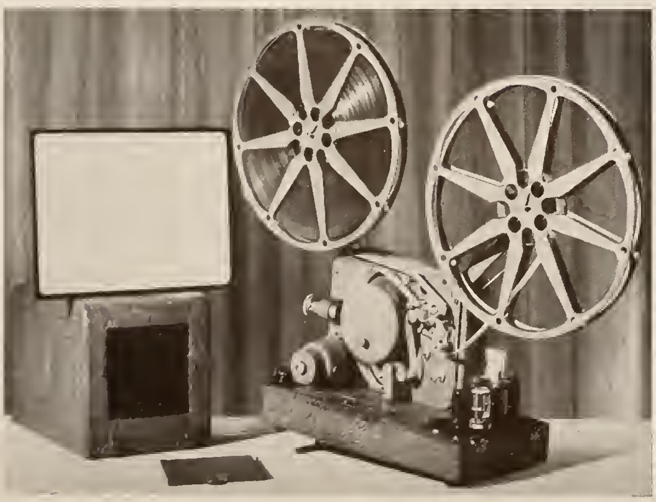
• The new Weston Master II exposure meter is thin enough for vest pocket, yet very rugged.

peace time rôle, is at last available for nation wide distribution. The film will be sold through Ansco dealers on an unrestricted basis.

Hitherto, military demands have restricted sales to isolated stretches of the Eastern seaboard; and, for the time being, the daylight type of Ansco Color film will be available only in 100 foot lengths. Production will be stepped up in coming weeks, however; longer lengths, as well as the tungsten type of film, should soon be offered.

All 16mm. Ansco Color film will be processed at Ansco's laboratory in Binghamton, N. Y.; there will be no arrangement for processing by individuals. In this procedure, the movie film varies from the Ansco Color sheet film, which may be processed by any individual user or commercial photographic company. However, Ansco feels that the complicated operations necessary in processing 16mm. Ansco Color make

[Continued on page 40]



• Movie-Mite sound projector is again available; light and compact, it is well suited to home use with good light and sound.

• New Ansco building being erected as initial step in ten million dollar postwar construction program of that well known concern.

Not "also rans"

[Continued from page 16]

A fertile field has always been those pictures with noticeably specialized subject matter and appeal. Here again one may find effective planning, competent cinematography and expert handling of the editing process. But, in its final result, is the film widely important in its subject matter, widely interesting in its appeal? If the answers to these queries are "No," it seems obvious that the production must suffer in competition with others, equally well made but with more universal value. It becomes, then, in the jargon of the judges, "a good Honorable Mention."

Finally, if there is a possibility of adding one or two more to the Honorable Mention group, MOVIE MAKERS believes heartily in encouraging new and promising talent with public recognition. Every contest placing amateur has to begin sometime, and these beginnings are likely to be marred, here and there, by a flawed exposure, an illy centered title or a wobbly camera. In the work of the beginner, these weaknesses need not be a cause for annihilation. Far more important, where it occurs, is that unmistakable first spark of imagination, creative fire or — perhaps — genius. Where this flares up, even amid imperfection, MOVIE MAKERS is proud to accord it recognition by an Honorable Mention.

Equipment for sound on disc

[Continued from page 17]

33 1/3 rpm. The phonograph housing and the pickup arm, in this case, must be large enough to accommodate the larger records.

5. As a final consideration, the rated line voltage and cycles of the motor must match those supplied by your electric power company.

Thought should be given to the pickup arms used with your turntable unit. These are of two general classes, magnetic and crystal.

The choice of a magnetic or a crystal pickup is mainly one of quality and cost. For the very highest quality of reproduction, a magnetic pickup is preferred. This type is both costly and delicate, and it is not rugged enough to be handled by any but the most experienced operator. Crystal pickups are preferred for the hard use which the movie maker and others will generally give them. Since their cost is low and their distribution is wide, they can easily be replaced if they are damaged. They should not, however, be exposed to heat of more than 130 degrees Fahrenheit.

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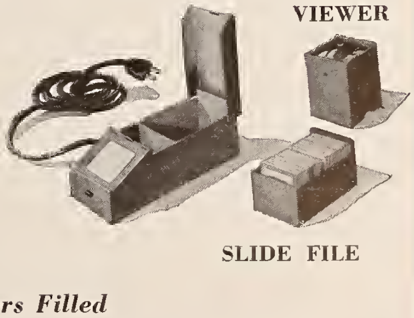
VIEWER IN USE

This cabinet contains Viewer and Slide File shown at right.



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OLD BLACK JOE

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IN THE GARDEN
JESUS LOVER OF MY SOUL
JESUS SAVIOUR PILOT ME
JUST AS I AM
O COME, ALL YE FAITHFUL
WHAT A FRIEND
SOFTLY AND TENDERLY
and 25 other well-known hymns

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Whether to buy a factory installed "permanent" stylus or a replaceable needle type of unit depends largely on *who* will use the equipment. If only a few trained persons are to use it, a "permanent" stylus is best. Replacement of these units is expensive, and, if your equipment is likely to be tampered with or lent, a replacement needle type of pickup is a safer investment.

The weight of the pickup has been widely discussed. This pressure of the pickup arm on the record should be light enough to insure a minimum of record wear and heavy enough to ride correctly at the bottom of the record groove.

The lighter the pickup, the less wear on the record. A weight of less than one and a half ounces, resting on the sharp stylus, should be preferred. Home cut records are particularly soft and susceptible to damage from "ordinary" or heavy pickup pressures.

The pickup should move freely in all directions. It should be mounted according to the manufacturer's instructions. These usually place the point of the stylus five eighths of an inch past the center pin of the turntable. This mounting permits the pickup to travel across the record in the straightest possible line.

A word should be said about scratch filters. Any pickup capable of reproducing the higher frequencies of sound waves will tend to reproduce record scratches. How annoying they may be depends upon many factors, some of which are: (1) when the record was made and by whom; (2) how often the record has been played, especially by heavy pickups which gouge out the high frequencies and replace them with scratches and buzzes; (3) how smooth is the frequency characteristic of the pickup and the loudspeaker; (4) the capacity of the scratch filter, in cutting off the frequency band. As a matter of fact, the record scratching noise coming from a new and good commercial record played only with a special, lightweight reproducer, operating up to 8,000 cycles, will scarcely be audible in a quiet living room. In general, it may be said that a scratch filter need be resorted to only if scratching is very offensive.

If you own a sound projector, you will undoubtedly use the amplifier and loudspeaker supplied with it, for your turntables. You may wish to attach the turntables to your radio. If, however, yours is a silent projector and you desire your sound to be independent of the radio, you will need an amplifier and a loudspeaker.

An important concern, in choosing an amplifier, is the distortion at the rated power output—that is, how much volume the amplifier can deliver before it adds its own annoying contributions to the music or speech. The "watts output" of an amplifier is a rating measured generally at a "middle" frequency, and it tells nothing of the output capabilities at low frequencies—where it is most important—or of the distortion at the higher frequencies—where they are most irritating and annoying.

Of equal concern with power requirements is quality. If you have a critically trained, musical ear, careful listening to actual performance at both high *and* low volume levels will suffice. Most of us, however, judge by what we are *used* to hearing, which may or may not be good. To insure a good purchase, you can look for two factors, *frequency response* and *percent distortion.* Although technical terms, these are easily understood.

By *frequency response* is meant the ability to reproduce all of the frequencies or notes necessary to music or sound. The lowest note on the piano is approximately thirty cycles; the highest note of the violin is about 15,000 cycles. It is neither difficult nor expensive to make amplifiers that closely approximate this range. A range of forty to 10,000 cycles is quite common, and it exceeds the sounds recorded on most discs.

Percent distortion refers to that part of the total output which is distorted by the amplifier itself. This is perhaps the more important consideration. Although distortion of ten and even twenty percent is found in some cheaper units, five percent should be the maximum amount of tolerable distortion. Many amplifiers are designed with only two and a half percent distortion or less; and their costs are often quite modest.

Amplifier inputs are both low and high gain. *Low gain* inputs are used for the operation of pickups; high gain inputs are needed for the operation of microphones. The number of inputs needed depends on your immediate and future demands. Do you plan to operate one, two or three turntables? If a double or triple turntable is to be constructed, it is advantageous, from an operating standpoint, to build into this unit separate volume and mixer controls, so that only a single low gain input for the amplifier is needed. Do you intend to use a microphone for running narrative or announcements? If so, you will require a microphone, or *high gain,* input.

It also should be determined at the time of purchase that the inputs of an amplifier are individual. It is possible to claim two inputs for an amplifier without providing for the simultaneous use of both. There could be a switching or fading device permitting the use of one *or* the other. Such an arrangement makes impossible the simultaneous use of two records, say a sound effect and a musical disc.

The size and weight of an amplifier

are generally regarded as indicative of its quality. Large power outputs demand larger components of heavy weight. Portability and high quality are contradictory requirements.

Components which are often given the least thought, but which really deserve more attention, are loudspeakers and their housings.

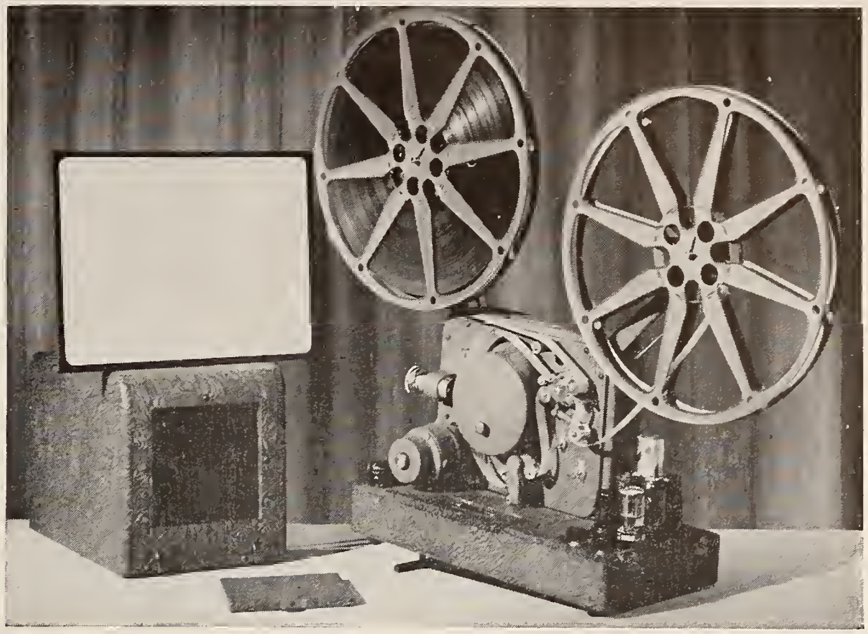
Loudspeakers, too, have their "frequency characteristics." The larger sizes will better reproduce the lower frequencies, while the smaller are better for the higher frequencies. Each manufacturer's loudspeaker will reproduce differently, and there is a wide variety of them from which to choose. It is a subject of much controversy among sound men; the best advice about any sound or radio system that can be given is this. Listen to the entire combination of pickup, microphone, amplifier and loudspeaker in reproducing a favorite musical selection or a well recognized voice. If you like the reproduction, the combination which gave it to you is the one you should prefer.

If quality is one of the requirements of your show, the sound outfit should not be skimped in any of its essentials — pickup, microphone, amplifier or loudspeaker. Just as a larger, more powerful movie projector will give larger and brighter pictures on the screen, a larger and more powerful sound system will reproduce better sounding and more enjoyable accompaniments for the pictures, in both speech and music.

A loudspeaker diameter of eight inches is frequently used in sound projectors and home radios. Projectors designed for auditorium use and larger home radios employ a twelve inch loudspeaker. Theatres and some home radios use fifteen inch loudspeakers.

The undistorted power handling capacity of your loudspeaker should equal or exceed the power output of your amplifier. Overloading a loudspeaker with more power than it can handle will result in its burning out. However, two loudspeakers rated at ten watts each can handle together the total output of a twenty watt amplifier.

It is difficult for any one loudspeaker to reproduce the very low and the very high frequencies at the same time. For this reason "dual speakers," two loudspeakers in one, are coming into popular usage. Most 16mm. projector companies now supply these at extra cost. Their chief advantage is the addition of a crispness and clarity to speech and music. The best of these provide some sort of multi-cellular distribution for the high notes. This is necessary because high frequencies tend to travel in a direct line from the center of the loudspeaker. Even distribution of these desirable notes requires a dividing or "spraying" high frequency horn. The need for high note distribution becomes



MOVIE-MITE

16mm Sound-on-Film Projector

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PORTABLE—Weighs only 27½ pounds complete.

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

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1½ inch 3.5 for Bell & Howell double 8	29.50
Keystone 8mm. camera 3.5 lens and telephoto lens	49.50
Eastman Cine-Kodak model A 3.5 lens, hand driven	45.00
1 inch Cooke 3.5 for 8 or 16mm. cameras, focusing mt.	35.00
Metal spools for Bell & Howell straight 8 cameras, each	.50
Straight 8 Bell & Howell film, including processing	1.55
Excel 16mm. motor driven projector	25.00
Keystone 16mm. camera with 3.5 lens and telephoto	49.50
12 compartment 16mm. humidors	5.75
35mm. DeVry movie camera. 3.5 lens, 100′ capacity	45.00
All metal motion picture tripod with pan and tilt top	15.00
Griswold DeLuxe splicer	25.00
52x72 screen, beaded tripod type	21.50
Craig Projecto editor complete with splicer and rewinds, 16mm.	61.50
Univex 8mm. camera with 3.5 lens, six films	19.50
New Crystal microphone with jack and cord	15.00
Victor model 24 16mm. sound projector, excellent	295.00
8mm. Ansco triple S pan, per roll	2.89
8mm. Eastman panchromatic	2.22
Ansco 100′ color film	8.55
Brand new Eastman 16mm. latest model sound projector with turntable and microphone	379.00
Brand new Victor model 40 16mm. sound projector with microphone	450.00
Lens shade with type A filter for 3.5 or 2.7 lens	4.30
17mm. 2.8 Hugo Meyer wide angle lens	60.00
1 inch 1.8 Taylor Hobson Cooke	89.50
Bell & Howell titler for 8mm. turret or double 8 camera	27.50
Bell & Howell 400′ 16mm. reel and can	1.05
Bell & Howell 2000′ reels, each	3.75
500 watt lamp for Bell & Howell 8mm. projector	4.50
Brand new Waltham special built Army compass, watch type	3.50
35mm. Kodachrome, type A or regular, prepaid per roll	2.77
16mm. Simplex Magazine film, Super X	3.88
16mm. Simplex Magazine film, Super XX	4.44
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Same in 15mm.	7.95
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400′ 16mm. steel reels, 10 for	2.00

NATIONAL CAMERA EXCHANGE
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86 South 6th Street Minneapolis 2, Minn.

greater as the size of the audience increases. It is standard practice in all commercial theatres. A dual speaker with a multi-cellular distribution for high notes is shown in Fig. 1 on page 17.

The loudspeaker housing has a twofold purpose. It is used to direct the sound and to extend the overall tonal range of the loudspeaker. Several octaves are added to a loudspeaker's range when it is properly baffled. A flat front baffle gives the widest angle of coverage with the least directive qualities. For outdoor use, an *exponential horn* or trumpet should be utilized. It is possible to construct a horn shaped attachment to fit over the front of your regular loudspeaker with equally good results for outdoor use. The housing or baffle of a loudspeaker should have no noticeable vibration of its own. Vibrations of the loudspeaker case will blast and distort the tone. For acoustical reasons, it is desirable to procure a loudspeaker case with little or no rear radiation.

One highly desirable accessory for the amateur showman is a microphone for announcements and for personally delivered commentary with films. Microphones in popular use today are of three types, ribbon, crystal and dynamic. These types each have individual characteristics which have been briefly catalogued in the microphone comparison chart of Fig. 3.

It is necessary only to ask yourself certain questions and then to choose from this chart the microphone that best fills your needs. (1) Will the microphone be used for close talking? (2) Will you use it outdoors? (3) Will it be subjected to careless handling in use or transportation? (4) Will you use it for speech *only* or for music also?

Not so obvious in application, but highly important are the directional qualities of a microphone. A non-directional microphone picks up sounds equally well from all direction, and it is helpful in working with large groups. A uni-directional microphone is sensitive only to sounds from *one* side or direction. This is highly desirable, to reduce extraneous sounds, such as audience or projector noises and loudspeaker "feed back" or howl. A uni-directional microphone is shown in Fig. 2.

This discussion has been a quick consideration of the various features of sound on disc equipment. Of course, it cannot answer each individual's purchasing problem completely, but it is hoped that it may have answered some of yours.

Fig. 3

MICROPHONE COMPARISON CHART

MICROPHONE	Close talk	Wind and weather	Durability	Directional qualities	Fidelity	Price range
Ribbon (velocity type)	Not adaptable for close talking.	Adversely affected by wind	A delicate instrument; greatest care in handling.	Bi-directional (has 120° wide angle pick-up area both front and back).	Excellent for voice and music	Medium to high.
Crystal. (pressure type)	Can be used for close talking	Slightly affected by wind; cannot be used or stored where temperatures reach 130° F.	Not as delicate as the ribbon, but requires reasonable care in handling.	Can be obtained: non-directional, semi-directional, uni-directional.	Very good for voice; good for music.	Low to medium.
Dynamic (pressure type)	Can be used for close talking	Unaffected by temperature or moisture changes; slightly affected by wind or can be had with wind screen making it unaffected by wind.	Most ruggedly built type, but requires reasonable care.	Can be obtained: non-directional, semi-directional, uni-directional.	Very good for both voice and music.	Low-medium to high.

The Earth is Everlasting

[Continued from page 15]

results. This, of course, is in addition to the elements of motion and continuity that give life to, and are inherent in, good movies. *While the Earth Remaineth* is essentially filmed in close shots. In fact, contrary to what one might expect from its subject, there are few long shots in the film at all. For me the story of the creation seems best to be expressed in the little things that typify its continuous evolution. Only in the sequence involving the creation of the "heaven and the earth" may really long shots be said to have been used, and these are purely illusionary. This sequence was actually filmed on a desk top by means of stop motion and triple exposure cinematography.

The sequence based on the creation of "dry land" was filmed in a gravel pit in nearby New Jersey. Using but small sections of an interestingly eroded wall of the gravel pit and setting the camera for thirty two frames a second, really cataclysmic avalanches were filmed, as Mrs. Gunnell and our son Donald tossed stones at the pit from above, causing the gravel to shower down before the camera. In the finished sequence, the gravel pit walls might easily pass for one of our great Western canyons.

Perhaps the most patience was required in filming those sequences involving bird and insect life. It took several days to obtain the closeups of the "cicada killer" wasp, as it digs its tunnel like nest in a sandy spot. These shots were taken with a two and a half inch telephoto lens, set just as close to the nest as its focusing range would permit. No—we did not get stung! The shots of the wasp, as it emerges from its nest, pushing excavated sand before it, make excellent opening scenes for the sequence on "let the earth bring forth the living creature!"

The most difficult scenes to work out were those concerned with the creation of man. It has been very interesting to get opinions about this sequence from those who have seen the film. After discarding an attempt to use pictures of a very young baby, we settled on some picturesque scenes of a small boy feeding a rather large flock of young chickens. We felt that the idea of man's dominion over the beasts was thus very subtly brought into the picture. Later on, a somewhat older boy is shown bringing in the cows at milking time—again emphasizing the idea of dominion over the beasts. Adult man appears as a farmer, close to the earth from which he sprang.

The verse "While the earth remaineth—," of course, leads to some recapitulation near the end of the film, but, more than that, it enables the picture to finish with the promise that the creation is everlasting and that the things of the creation as we know them "shall not cease."

Of course *While the Earth Remaineth* can by no means be our "last word" in filming so great a story. In fact, what could be more true than that, just as the story of the creation will never be finished, neither will our film ever really be finished. We expect that, as we see better materials and get new ideas, changes will be made in it, until ultimately it will be the very best film of its kind that we are capable of making. We are particularly happy that *While the Earth Remaineth* has been given the Hiram Percy Maxim Memorial Award on the tenth anniversary of the great film that inspired it—Fred Ells's *In the Beginning*.

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Closeups—What filmers are doing

Up to a couple of months ago, the last thing we'd have taken a bet on was that Movie Makers was being watched by the F.B.I. But now look at this. . . . Back in September we ran an innocent little item in *The Clinic* reporting how Joseph R. Samel, ACL, of Orange, N. J., cut down an old phonograph crank handle, to facilitate winding the spring of his camera.

Well, it wasn't three days after that September number reached the stands when Mr. Samel's telephone rang demandingly and a stern voice announced: "This is the Newark headquarters of the F.B.I." Our contributor ran swiftly over his past life—and waited for the charge. "We were wondering, Mr. Samel," the voice went on, "if you would be kind enough to make *us* a couple of cranks for our staff cameras."

Home from the wars: Ex-Private Warren Doremus, ACL, of Montclair, N. J., after ten months in Europe with the Forty Fifth Division of the Seventh Army. Mr. Doremus saw action in and around Aschaffenburg, Munich and Nuremberg; following V-E Day he found himself elected more or less by popular acclaim as his battalion projectionist and still picture photo finisher.

Also ex-Corporal George W. Serebrykoff, ACL, of New York City, Maxim Memorial Award winner in 1942, with *Russian Easter*. A still and motion picture cameraman for the Army Air Forces, Mr. Serebrykoff was stationed for many months at New York's Mitchell Field, headquarters of the First Fighter Command, but was later transferred to Guam, from where he has just returned.

Add entrepreneurs: Latest in the lengthening roster of home theatre proprietors is W. Roy Isnor, ACL, of Halifax, N. S., who reports the recent completion of a miniature Music Hall in the basement of his summer home. The "theatre" proper measures twenty three by nine feet, backed by a projection room which is seven feet in depth and of the same width as the hall.

Several hundred persons, prominent in Mexico City's political and social life, gathered recently in that capital's American Club as the guests of Ralph E. Gray, FACL, for the first public screening of *Arts and Crafts in Mexico*, Mr. Gray's 1945 Ten Best award winning production. Seen on the same program was a newly compiled version of *Paricutin*, the Mexican volcano, on which subject Mr. Gray's earlier feature length footage won him a Ten Best award in 1944.

Take a sixteen year old country lad named Jim, add a five year old Collie dog, named Mickey, and a couple of coops of hens and pigeons, flavor the whole with Jim's hobby of painting—and you have the ingredients of *A Rural Raphael*, now in production by Edwin W. Olsen, ACL, of Muskegon, Mich. The swellest touch in this true life scenario of a barnyard Botticelli was Jim's ingenious production of an adequate easel for his artistic efforts. He simply adapted his grandmother's old quilting frame—much, we understand, to Granny's displeasure!

Small World Department: Here, murmured our switchboard girl, are these two G.I.'s out in the reception room and they are loaded with cameras and they want some advice—but they are not League members. Would we talk to them? So, we went to see them, and what do you think? They had been referred to the ACL all the way from Europe, where, somewhere around Bavaria, they ran into Edgar Harley, son of Joseph Harley, FACL, of somewhere in New Jersey. Edgar, in between rounds of chasing Nazis, was waving a copy of December, 1944, Movie Makers and informing every one in the E.T.O. that his father had just won the Maxim Award.

Now It Can Be Told: H. Earl Hoover, ACL, League director and general manager of the Hoover Company (vacuum cleaners), in Chicago, was one of many of America's top executives whose companies were engaged in the production of the deadly "proximity" or VT fuse. This important work was revealed only recently by the United States Navy, on the occasion of its special award of a three star Navy "E" to the Hoover Company.

We have now in the dossier two requests from overseas for "pen pals" interested in carrying on a friendly correspondence about amateur movies. Brian A. Bennett, ACL, of 42 Darling Street, South Yarra SE-1, Victoria, Australia, is looking particularly for a fellow amateur using the 9.5mm. film size, which has been widely popular outside the United States. . . . A. Eric Smith, ACL, who is an 8mm. fan, invites correspondence either from individuals or clubs, since he has been a moving spirit in the recent formation of the Port Elizabeth Cine Club. Mr. Smith can be addressed at P. O. Box 69, Port Elizabeth, South Africa.

The ties that bind

[Continued from page 18]

in the footage of the upset sailboat, from the odd shot miscellany.

To use the bird shots, the man by the fire fell asleep and dreamed of birds. The dream was shown with cinematographic reasonableness, by double exposure. First, a bird is superimposed on the man's head — "right in his brain." Then, also by double exposure, the man remains in the chair, asleep, but his "astral body" gets up and goes out to the bird blind. After the odd shot footage is spliced into the sequence, the astral body returns, to join the man asleep in the chair.

In another transition, the man shakes the ashes from his pipe into an ashtray. On the tray is a statuette of a hunter with a shot gun. The man pauses, pipe in hand, and looks fixedly at the statuette. Then he rises, takes his gun from a gunrack and examines it. Here, still more connecting and transitional footage was filmed, as the man gets into heavy hunting clothes, goes to his garage, takes his car and drives away. A fadeout then introduces the hunting sequence from the odd shots.

This emphasis upon transition was carried over into the musical score which was provided for use with the picture through records, by means of double turntables. The film opens silently. After the man by the fireplace has sat down and lighted his pipe, he rises and goes over to a radio which he turns on for a musical program. The records simulate the radio's music. At various times, he changes the radio setting, to provide music which suits the footage in his reflections. Finally, after the radio has ended the music and has begun to offer somebody talking, he turns it off, and the musical accompaniment is silenced, permitting the film to end, as it began, without music. The plan has not been used elsewhere, so far as I know. It was necessary to have special records made of the radio sound, as the man twiddles the dials, and of the speaking voice.

Reflections was made up of about three quarters of odd shot footage and one quarter of specially filmed transitions. It has had a very good reception, as it was given an honorable mention in Movie Makers 1944 Ten Best ratings and won second prize in the annual contest of New York City's Metropolitan Motion Picture Club.

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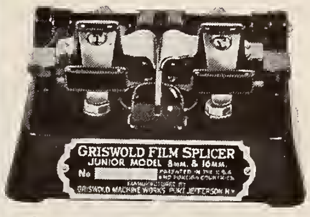

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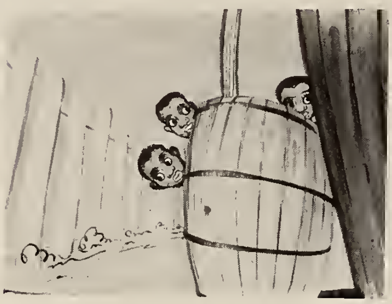
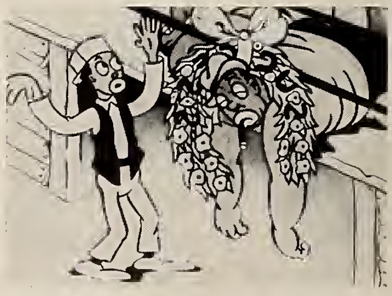


■ *Short'nin Bread*, one reel, 16mm., black and white, sound on film, is released by the International Theatrical and Television Corporation, 25 West 45th Street, New York. From the *Let's All Sing Together* series, Reel II is based on the famous old spiritual, *Short'nin Bread.* Done in animated sequences, the picture has all the charm of a cartoon.

■ *A Miracle on Main Street*, nine reels, 16mm., black and white, sound on film, is a Columbia Picture released through Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The film, set in the colorful Mexican quarter of Los Angeles, stars Margo and Walter Abel. It is the sympathetically told story of the heartbreak and sacrifice of a dancer, married but childless, who enters a church on Christmas Eve to pray and finds an abandoned baby in the Manger of the Christ Child.

■ *Crocodile Thrills*, in two 8mm. and three 16mm. editions, including one sound on film version, black and white, is a release of Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. Hunters in the Amazon valley and the Burmese jungles try to capture the giant caymans alive, and all the thrills of the hunt are shown. In one breath taking sequence, three natives are thrown into the river by the fury of the truculent crocodile which capsizes their canoe. Two of the men barely escape, after a hard swim, and the third is actually seen caught in giant jaws and dragged to his death.

■ *Ghost Catchers*, seven reels, 16mm., black and white, sound on film, a Universal release, is available through the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Employing a "Topper" technique and a southern accent, *Ghost Catchers* is utterly unpredictable. The champion "zanies" of the modern theatre, Olson and Johnson, are starred in the picture with an excellent cast including Gloria Jean, Leo Carillo, Morton Downey, Andy Devine, Lon Chaney and Martha O'Driscoll.



■ *Rasslin' Match*, 400 feet in 8mm. and 16mm. versions, including one sound on film edition, is released by Official Films, Inc., 625 Madison Avenue, New York 22, N. Y. Andy, braggart and diehard, turns would be wrestling champion in this hilarious film. He meets Bull Moose on the mat, and the ill matched bout is a riot of fun. Amos and the King Fish cheer the best man and revive Andy between rounds.

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A Woolen Yarn, 1 reel, 16mm. and 35mm., black and white, silent film, running 18 minutes.

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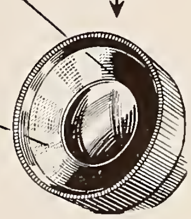

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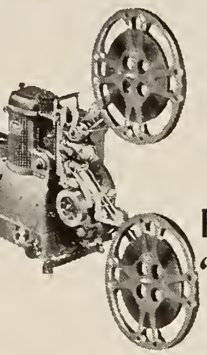

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[Continued from page 19]

audience appeal. You will also find that you do not direct animals; you humor them, and the wasted film is appalling because they constantly move out of camera range.

Once a cat was lent to me for a story—once was enough! Yet, the film was a success, because, in the finished picture, she seemed so contented and well behaved and added a bit of homelike atmosphere.

The real "lowdown" is this. The neighbor was willing to let the cat be in the supporting cast if I would promise to return her the same evening. With the cat came the warning that she got to be very frisky each night after dinner, which would be about shooting time. A large meat ball was supposed to slow her down, and all that she was scheduled to do was to sit on a stack of film cans and allow herself to be filmed. Well, Kitty would not be directed, and we tried humoring her. Particles of the meat were placed on the film containers. These she ate quickly and then scooted under the bed, behind the furniture, in and under the most inaccessible places, only to be coaxed out with more red point meat.

My husband and I were all tired out, after two hours of these cater-capers, and in no mood for shooting anything except the cat. The meat ball was dwindling in size when, lo and behold!, she fell fast asleep atop her high perch and we had to nudge her to keep her awake for the actual scenes.

The very last shot was to be Kitty's best; but a human being had to spoil it. It took positively no directing or humoring to get across the idea that she was to take little pieces of meat out of the actor's ear, to make it look as though she were merely licking his face. The kitten was so surprised to find gold in a place like this that she proceeded to put on a good act. But the actor could not stand the tickling, and each time I called for "action, camera!", he came up laughing instead of remaining in a coma for Kitty's performance. Imagine a big fellow spoiling a little animal's best scene because he could not "take it!" At midnight the kitten was brought back to the neighbor who good naturedly said it was the first time she had ever sat up for a cat. And now, after humoring animals, it is much easier to direct people, we find.

How about the behavior of both the director and the actor? I do not know if there should be such a thing as temperament in this business of making friendly films, but I confess that I let off quite a bit of steam, when I am directing my own family, and am overly polite when I work with friends. For me it is too late to be finding a remedy for such a display of temperament, as I am doing my fifth and last family film. (I have a choice of this or of being disowned.) The best system I recommend to amateur directors when things go wrong is to keep very quiet and to stop talking until the cast realizes your exasperation. From then on you may expect cooperation. Try this and you will be able to keep your blood pressure down considerably!

The most regrettable time I "blew my top" was when I borrowed a Ciné-Kodak Special for twenty four hours and worked the members of my household exceedingly hard. Each had to change his costume four times in an evening; and, at the end of the second night, I was shouting at my own, dear mother. Yes, I was punished—no one spoke to me for days! Yet, this same picture rated a first place in a national exhibit, and the judges said, "Commendable for its apparent smooth cooperation between director and cast." Well. . . !

No one knew the heartaches behind the scenes; and now, at the mere mention of doing another family film, an awful roar goes up—and I do mean roar.

What does one say to relax the actor? Usually these words come forth automatically, "Listen for my voice, but don't look at me or the camera! I don't care what else you do but don't look at me or the camera!" This advice repeated time and time again will save a lot of film from going into the wastebasket. The words are so familiar to my subjects that sometimes they say them before I get the chance.

Then, comes, "You will do it much better than I can, but this is about what I want." The actor is shown the general action and where to stay, to keep within the view of the camera. If the person in his own mind thinks that he can convey an idea, a splendid scene is almost a certainty. Besides, he has to back up his own statement that he thought he could; so, he feels obligated to make good. A little applied psychology helps.

Freezing before the camera is a common dread. Children do it because of curiosity, and the ladies often, because they want to look, oh so beautiful! (Apologies to my sex.) Men seldom are self conscious, although one case of freezing in a professional studio comes to mind.

In the most used, central motion picture studio in New York, I had the good fortune to watch several screen tests and to observe how the director coped with problems. He was running three tests which took more than eight hours to complete. I watched intently. Just when I had concluded that the handsome young man on the set was doing quite all right, the famous MGM talent scout and director walked over to me and confided, "The boy is stiff. I'll break him down before the day is over." There must have been a lack of spontaneity which, as an amateur, I was not able to recognize.

Next came the test of a smart appearing young woman who had been in the cast of a stage success for several seasons. Her method of avoiding a freeze was to sing, snap her fingers and "clown" all the while the camera, lights and the sound were being readied. Sounds sort of silly, but it seemed to work.

The third test was a little Spanish *senorita* from the spring review of a smart night club. She was not a bit shy, and she did a fine test with no outward signs of nervousness, tension or strain. She was the "natural" that we amateurs like to duplicate among our friends and who gives our simple home movies that professional touch.

Through eight hours of this, the notable director spoke quietly and showed no displeasure, dissatisfaction or fatigue. Can we little fellows say as much—we, who do not have to make good or need to answer to anybody but ourselves?

Keep in mind that it is easy to direct a production if you believe in the story and have your heart in it! Beware of the one in which you lose interest! Why not toss it aside and start fresh from a new angle or, better still, switch to a different and clever scenario? Your next try is bound to be an improvement because of the experience you have gained.

Directing can be a joy or a misery. If you choose to make it a misery, be smart enough to keep it from showing up in the film, so that the critics will say, "Commendable for its apparent smooth cooperation between actor and director."

Above all, put an understanding, human touch in your directing! It will pay you dividends.

Let's try closeups!

[Continued from page 21]

ing the scene and determining the subject field area, in one operation.

Another accessory, which is used on cameras provided with a screw type lens, shows the exact field area, but does not provide for focusing. (See Fig. 3.) This device, together with one of the previously discussed focusing methods, will provide all the requirements for filming a closeup. Still another accessory, for use on cameras with a screw type lens, permits reflex focusing on a ground glass which can be moved out of the light path when the camera is filming the scene. (See Fig 4.) This device may be attached permanently to

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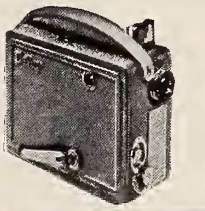

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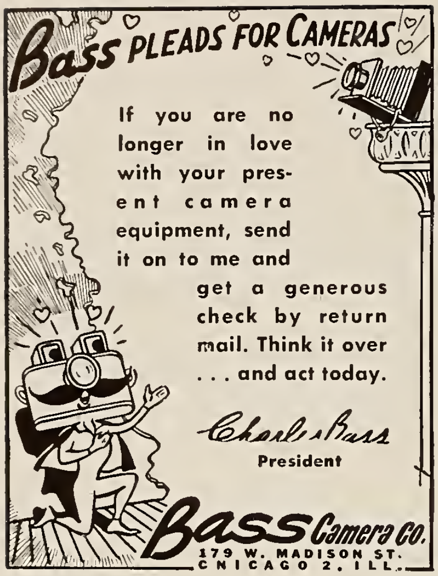
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the camera; it acts as an extension tube for filming extreme closeups. It may be used for regular cinematography, when it is attached to lenses which have a focal length of four or more inches.

Making closeups by the use of shims, for advancement of the lens, by means of a telephoto lens, racked out beyond the calibrated limit, and by using extension tubes presents problems in centering the subject and determining the area of the field, which are easily solved by the viewing attachment which can be inserted into some magazine cameras or by the device illustrated in Fig. 4 for other cameras. Cameras using the device illustrated in Fig. 3 will obtain accurate centering of the subject, but the area of the field is not always easy to find except with the full field reflex focusing window. However, a reasonably accurate method of determining the area of the field and also the focus for any lens or combination of lenses is obtained as follows: first, measure the distance from lens to film surface, in the camera gate; next, remove the lens from the camera and place it in the same location, with respect to the subject, as before; then, mount a small piece of ground glass, or of opaque tissue paper cemented to a small piece of glass, directly behind the lens and at the same distance from it as the distance from the lens to the camera gate in the filming position. The image which the lens will project on the ground glass or paper will give area dimensions that are not too critical for obtaining the area of the field; but the image will be sufficiently critical for accurate focusing, especially for extreme closeups.

One of the more troublesome problems of closeups is the fact that nearly all cameras are equipped with viewfinders which are slightly to one side of the lens, or directly above the lens. This fact causes the viewfinder to give an off center view of the scene to be filmed. This difference between the positions of the lens and the viewfinder creates a separation of their lines of sight known as parallax. It may be compensated for in many ways.

As in all details of closeups, great care should be taken to assure accurate measurements and careful workmanship in constructing devices for overcoming parallax. One method of allowing for parallax is achieved by providing a board, placed vertically before the camera, on which the title or supported object may be mounted; the board is then slid sidewise in a groove in another board laid flat on a table. Large pins should be placed at each end, to permit the vertical board to slide a distance equal to the horizontal space between the center of the camera's lens and that of the viewfinder. The vertical distance between the lens and viewfinder should be compensated for by placing a thin piece of wood in the groove, equal to that distance, to elevate the title board accordingly.

Another method of overcoming parallax is found by using a metal support for the camera, which is attached to the camera's tripod screw and which will permit the camera to be slid either horizontally, or vertically, for a distance equal to the space between the centers of the taking lens and the viewfinder.

Those who wish for the ultimate in closeups may obtain an assembly for filming subjects through a microscope. Such high power cinematography is usually done by advanced amateurs, since it is outside of ordinary closeups. The method involved requires more than the brief explanation which might be given here. Further information may be obtained from textbooks which describe microscopy.

As was said in the first part of this discussion, in December, 1945, MOVIE MAKERS, the most certain way of insuring the accurate filming of closeups is offered by exposing a few feet of film and observing the results, before shooting the complete scene. Once the method of filming has become accurate, it will remain so with the assistance of a few notes as a record for later closeups. The "cut and try" method is the "proof of the pudding"; and it will bring maximum accuracy.

The clinic

[Continued from page 20]

or in other conditions which might damage delicate mechanisms, one of these silk sacks can be provided with a plate glass window, through which, with some loss of light, a difficult scene can be shot. Prices for the bags are from one to three dollars, depending upon size and quality."

Repeat by printing Those who film in black and white can get amusing results by a ridiculous repetition of action in farces. Obviously, a diver will not duplicate the same action ten or fifteen times for your benefit, but he can be made to do so easily if the footage of the original shot is duplicated by printing. While there will be a slight falling off in the definition of the footage in the duplicate lengths, the humorous effect will make it unnoticeable. Of course, this device is possible in color filming, but only if the duplicates are very close in tone to that of the original.

Clean film Although no experienced editor need be told that film can be soiled very easily in handling, some newcomers to personal movies may not be so keenly aware of this fact. The ideal editing room would be supplied with cleaned air and kept free from dust; but this refinement is not possible for most home editors. There are some obvious precautions that anybody can take, such as not letting dust from the outside blow into the room where the editing is done, grasping the film by its edges and wearing gloves. The best gloves are the least expensive—lint free cotton ones, of a firm enough texture to prevent moisture of hands from seeping through, yet thin enough to permit manual freedom. If film is kept clean while it is edited and if it is given a final wiping off with carbon tetrachloride, at the editing's end, it will come to the screen without smudges that projection will magnify into distressing blurs.

Amateur clubs

[Continued from page 24]

cers of this two year old unit, which now lists some forty members, are John O'Harra, ACL, president; Howard Smith, vicepresident; Elizabeth Hamburger, secretary treasurer Meetings are held on second Tuesdays of the month in the city's Y.M.C.A.

Racine chooses John R. Kibar, ACL, elected for the second time as president, heads a new board of officers for the Ra-Cine Club, ACL, in Wisconsin, comprised as follows: Wilfrid G. Marshall, ACL, vicepresident; Marjorie Williams, secretary; Mrs. Gordon Petersen, treasurer; Percy Dawson, ACL, director and club librarian. Mr. Kibar's committee appointments include Jerome Meldgaard, Dick Larsen and Mr. Marshall, programs; Mrs. Meldgaard, refreshments; Gordon Petersen, social; Mrs. Kibar, publicity. The Ra-Cine unit was a recent host to members of the Metro Movie Club of River Park, ACL, from Chicago, who presented *In Old Mexico*, by William Thumann, ACL, and *Land of the Habitant*, by Arthur H. Elliott, ACL, Metro president.

Contest in Bristol There were five entries in the late annual contest of the Bristol (Conn.) Cinema Club, ACL, with first award and the club's trophy going to E. H. Sparks, ACL, for *Fair Weather, Period.* Other place winners in order were *The Winnah*, by J. P. Hannon, ACL, and *One Summer Day*, by Lee E. Paulmann, ACL. The club's contest pictures were judged by the consulting staff of the Amateur Cinema League.

For Minneapolis Members of the Minneapolis Cine Club, ACL, with John Lauber, ACL, as program chairman, heard recently from K. C. Pool, audio visual education director of the University of Minnesota, about methods of editing, titling and handling the institution's films. Mr. Pool presented *Minnesota Document* and *Youth of a Nation*, both of them being pictures on which he had worked, in illustration of his points. Seen on the same program were *Way Down Yonder in New Orleans* and *Old New Orleans*, by Dr. Leonard Martin, ACL. The Minneapolis unit is meeting on third Thursdays at the Golden Valley Golf Club, outside the city.

Berkshire carries on Harold S. Endicott, ACL, was the featured speaker at the second meeting of the newly formed Berkshire Museum Amateur Movie Club, ACL, gathered in Pittsfield, Mass. Mr. Endicott showed his color film, *Parade of the Seasons in the Berkshires*, and Mabel D. Bradway, ACL, followed with her *Berkshire Skaters*, accompanied by music. *Baie St. Paul*, 1944 Ten Best award winner by Frank E. Gunnell, FACL, from the ACL Club Library, rounded out the program.

Hartford sees *Manitoba*, by Frank E. Gunnell, FACL, of Staten Island, N. Y., was the featured film on the December program of the Hartford Cinema Club, in Connecticut. Seen with this 800 foot, 16mm. Kodachrome subject were *Squeaky*, 400 feet of 16mm. Ansco Color, by Walter Bergmann, ACL, of Mount Vernon, N. Y., and *Ice Follies of 1943*, by Emerson Conklin, ACL, also of Staten Island. The traditional December screening of the year's Maxim Memorial Award winner before members of this veteran club was postponed until their January gathering, because of the illness of Mr. Gunnell, producer of *While the Earth Remaineth*, the 1945 winner.

Los Angeles looks From Canada on the north to Ecuador on the south, members of the Los Angeles Cinema Club have traveled at recent meetings via film. William Easley and Harry C. Chapman presented *Canadian Wonderland* and *Canada Holiday*, respectively, with other program items being *Down Where the North Begins*, a sound Kodachrome about Ecuador, screened by Jorge Louis Perez, Ecuadorean Consul at Los Angeles; *Odd Shots of Mexico*, by Guy Nelli, ACL; *Bird Life*, by Andrew G. Orear, ACL; *Yosemite's Waterfalls*, by L. S. Peterman, and *Introduction to Haiti* and *Hawaii*, by Harry F. Burrell. Members of this veteran unit are looking forward to the group's annual banquet, scheduled for January 7.

St. Louis sees Members' and guest films have alternated at recent gatherings of the Amateur Motion Picture Club of St. Louis, ACL, according to Lon Wadman, ACL, presi-

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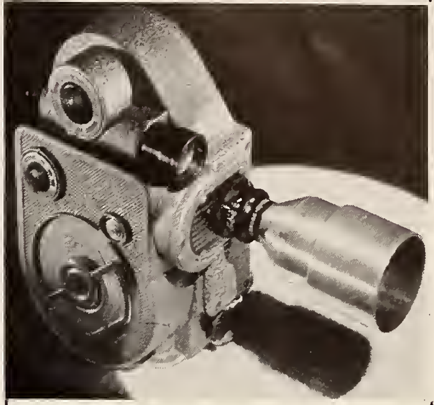

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dent. From local producers have come *St. Louis Zoo,* by Dr. and Mrs. Jordan; *It's West Again,* by Werner Henze, ACL; *All Around the Town,* by Mr. Wadman; *Missouri Farm in the Fall,* by Ben Betts, ACL, and *An Evening with the State Guard,* by Raymond Halbruegger. Visiting pictures have included *Random Recollections,* by George A. Valentine, of Glenbrook, Conn.; *Little Genius,* by Mrs. Merle Williams, of Los Angeles; *Riches from the Sea,* by T. J. Courtney, ACL, of Halifax, N. S., and *Back to the Soil,* by George Mesaros, ACL, of New York City. Both of the last two productions are Ten Best award winners and are distributed from the ACL Club Library.

News of the industry

[Continued from page 26]

such a possibility infeasible at this time. The film is sold with an initial price that includes all processing charges by the laboratory, which will, in addition, offer a duplicating service for the production of extra prints.

"Fill-in Movies" King Cole's Sound Service, New York City, is now offering a series of new films of particular interest to the amateur. In cooperation with King Pictures, it is producing a series, called *Fill-in Movies,* of planned stock shot reels that the amateur may adapt to his own use with the aid of suggestions in a prepared script which will accompany each subject. A list of subjects and a sample script will be sent on request by King Cole's Sound Service, 340 Third Avenue, New York 10, N. Y.

Longer features According to Jack Seaman, president of Planet Pictures, 5746 Sunset Boulevard, Hollywood, a survey among Parent Teacher organizations, religious groups, educators and motion picture chairmen of clubs and civic bodies in various States shows a demand for lengthier entertainment features in the 16mm. field. The company's policy concerning length of pictures will be governed by these demands.

Rex Title Kit New in the field of amateur motion pictures is the Rex Title Kit, recently produced at Rochester, N. Y. Constructed throughout of sturdy, rustless and untarnishable aluminum, the Rex titling outfit offers a maximum title card width of nine inches; it is designed to accept any 8mm. or 16mm. camera with a two foot focusing field. Three possible adjustments of the camera mounting are said to insure positive centering with all common lenses, while a pair of fixed lighting units—designed to accept two No. R-2 flood bulbs—provide an even and controlled illumination. Two hundred and thirty six characters, letters and numerals, together with twelve colored backgrounds, complete the Rex Title Kit.

NPDA The New York Guild of the National Photographic Dealers Association held a Victory dinner dance in New York City's Roosevelt Hotel, December 8, at its first gathering since the outbreak of war in 1941.

Approximately 700 guests were present on the festive occasion, at which Joseph G. Dombroff of Willoughbys was the dinner committee's chairman. Samuel Robbins of The Camera House will be the Guild's president during the forthcoming year, while Norris Harkness remains as executive secretary of the organization.

Filmosound scores For the midwest première of the Paramount new theatrical film, *Duffy's Tavern,* held November 6 at Duffy's Tavern, in Chicago, Paramount officials selected the Bell & Howell Filmosound 16mm. projector because of the brilliance of its illumination and the fidelity with which it reproduced the sound track.

As the film was shown in a supper club which offered no motion picture facilities, there were various problems to be met and overcome. Two projectors were used, to effect a quick reel change without breaking the continuity of the feature. Leading motion picture exhibitors present were of the opinion that 16mm. film would be used more and more by the large movie producers for intimate previews.

Ansco expands The initial step in Ansco's new $10,000,000 expansion program is the erection of a new power plant near its main buildings in Binghamton, N. Y. The power plant, costing more than $1,000,000, will provide extra steam to be needed as other new buildings are completed in the postwar program.

Victor moves In order to meet the increased demand for sound motion picture projectors and allied equipment, the Victor Animatograph Corporation, Davenport, Iowa, has moved its general offices from the manufacturing plant to the Kahl Building, in the heart of the city's business district. According to S. G. Rose, executive vicepresident of the company, this move will enable Victor to expand production space, install more machinery and increase personnel. Production is at its highest peak in the company's history, and it is steadily increasing.

Developments in the audio visual field, both domestic and foreign, made the move imperative. "We are," Mr. Rose said, "on the threshold of our greatest period of growth. Though the war is over and armed forces no longer use sound films for training on the same scale as during hostilities, this fact is offset by the demand from schools, churches, business firms, homes and other sources."

Water sports George A. Hirliman, president of International Theatrical and Television Corporation, 25 West 45th Street, New York City, announces the purchase of three, one reel short subjects, *Swimming for Beginners, Advanced Swimming* and *Swimming and Diving.* Produced by Norman Sper in Kodachrome, the films run approximately eight minutes each. Fred Cady, coach for the United States Olympic Team and diving and swimming instructor for the University of Southern California, supervised the productions which are narrated by Ken Carpenter. International Theatrical and Television Corporation holds world rights for these films in both 16mm. and 35mm.

Wollensak aid The Wollensak Optical Company, Rochester, N. Y., recently announced the availability of a folder, *How Wollensak Chooses Illustrations,* which was enclosed with all rejected photographs submitted for advertising purposes. Many photographers have written the company for copies. In response to these requests, the Wollensak Company is now making the folder available to all photographers. Free copies may be obtained by writing the company's advertising agency, Ed Wolff & Associates, 428 Taylor Building, Rochester 4, N. Y. The folder lists eighteen points on which every photograph is selected for Wollensak advertising.

Re-blade knife Willoughbys, 110 West 32nd Street, New York 1, N. Y., now has available the "1001 Re-blade Knife" used for retouching negatives and prints. It will be found generally useful by the craftsman or hobbyist. A sharp incisive cutting is assured by especially keen and easily replaced blades which are to be had in four different shapes.

Craig distributes The Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, announces its distribution of the new line of polaroid filters manufactured by the Pioneer Scientific Corporation of New York.

The light polarizing filters have, as major features, the ability to produce on the screen a dark sky effect without distorting other colors of the landscape; the elimination of unwanted reflections from water, polished wood and all non-metallic surfaces; the possibility of "reflection free" scenes taken through window glass and the revelation of surface details usually hidden by glaring reflected light.

Dash appointed Post Pictures Corporation, 723 Seventh Avenue, New York City, announces the acquisition of Captain David B. Dash, former Flying Fortress navigation squadron leader and holder of the Distinguished Flying Cross, the Air Medal with three Oak Leaf Clusters, a Distinguished Unit Citation and an E.T.O. ribbon with two Bronze Stars. Captain Dash is assistant to Harry Post, president of the company.

DeJur appointment The DeJur Amsco Corporation, Long Island City, N. Y., announces the appointment of William A. Reedy as sales promotion and advertising manager for its line of photographic products. He will also be sales representative in the metropolitan area of New York City. Mr. Reedy was formerly a member of the sales department of the Weston Electrical Instrument Corporation.

Staff change

D. E. B. STEVENSON, ACL, who was in charge of advertising and, later, advertising manager of this magazine for more than a year, resigned December 15, 1945, for reasons of ill health and returned to his home in Texas where he will rest for some weeks before making other plans. With him go the sincere wishes of all of us of MOVIE MAKERS for his speedy recovery.

James Young, who joined the staff of the Amateur Cinema League in 1942 and who went into military service soon afterward, returning to the League in November of last year, replaces Mr. Stevenson and will have charge of MOVIE MAKERS advertising department. Mr. Young was born in the publishing business, as his father is a well known magazine editor. In addition to finishing formal education at Yale University, he specialized in United States Army cryptographic work—cyphers to most of us—and broadened his experience through assignments in several Near Eastern theatres of war.

Practical films

[Continued from page 25]

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2. PARDON US
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3. KELLY THE SECOND
Starring Patsy Kelly, Billy Gilbert, Pert Kelton, Maxie Rosenbloom, Charlie Chase
Released September 1, 1946

4. OUR RELATIONS
Starring Laurel & Hardy
Released October 15, 1946

5. WAY OUT WEST
Starring Laurel & Hardy

6. MERRILY WE LIVE
Starring Constance Bennett, Brian Aherne, Billie Burke, Alan Mowbray, Bonita Granville, Ann Dvorak, Patsy Kelly and Marjorie Rambeau
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7. SWISS MISS
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sylvania State College, in cooperation with the Automotive Safety Foundation, for the American Legion. You will find details regarding its availability on a free loan basis in Free Film Reviews in this number of Movie Makers.

GARDENING CAN BE FUN!

The art of gardening has undergone an amazing transformation during the last few years, primarily because of the vast publicity given to Victory Gardens. Coupled with this revolutionary interest has been great progress in gardening methods, which have turned what was once more or less sheer drudgery into a most pleasant sort of hobby. This technological advance is neatly outlined in *Gardening—the Modern Easy Way*, a 600 foot, 16mm. sound film in color, produced by the Atlas Educational Film Corporation, of Oak Park, Ill., for Gardex, Inc., of Michigan City, Ind. The film draws a sharp contrast between the cave man's primitive method of production and the modern, efficient system made possible through the use of the proper tools.

SCIENTIFIC INTEREST

According to J. J. Doyle, ACL, honorary secretary of the Scottish Committee of the Scientific Film Association, scientific films have "caught on" throughout the British Empire. These films contain subjects of a widely diversified nature, such as health, farming, engineering, first aid, psychology and rehabilitation which are presented in a scientific light.

CHINESE BACKGROUND

The sudden urge of nationalism in Indo China and the Dutch possessions in the Far East is obviously of great importance to our daily shrinking globe. Few groups, however, have had an opportunity to understand the Far East in more than a rather superficial way. Missionaries form, possibly, the only fairly large group that has not been interested in the area for primarily commercial motives. In light of this fact, *New Life for China*, a 400 foot, 16mm. sound film, in Kodachrome, produced by the Foreign Mission Board of the Southern Baptist Convention, takes on added interest. Filmed in China in 1940, it pictures the destruction there during the Japanese invasion and tells the story of the bravery of the Chinese, as they carried on despite seemingly overwhelming difficulties. Special emphasis is placed on the Christian missionary work done before and since the outbreak of hostilities. J. W. Marshall, ACL, was cameraman, while Lois E. Marshall wrote the script. Narration is by M. T. Rankin, and a musical background is provided from recordings by the School of Sacred Music, Southwestern Baptist Theological Seminary, Fort Worth, Texas.

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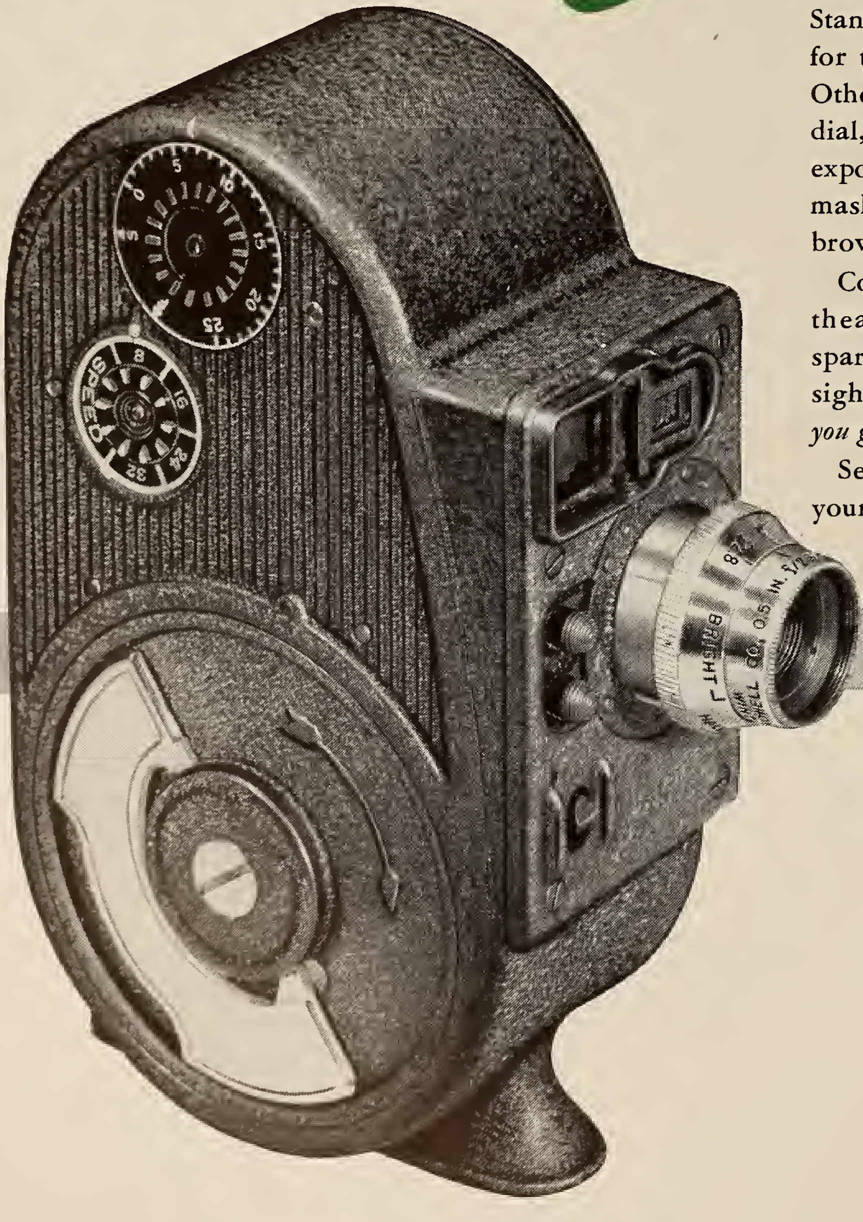

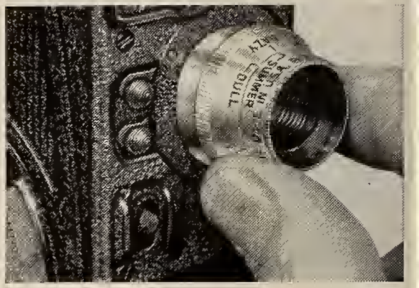

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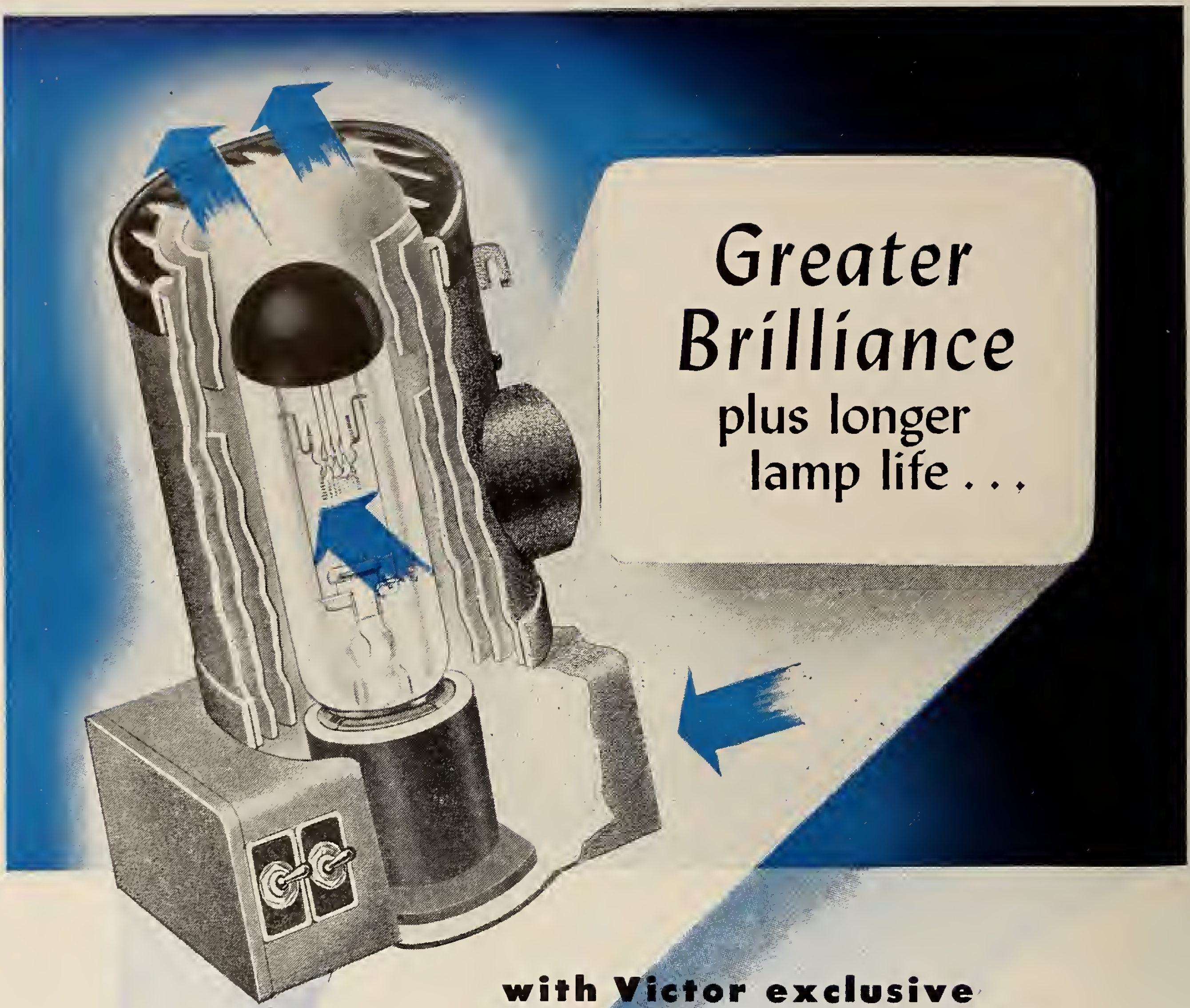
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

FEBRUARY 1946 25c



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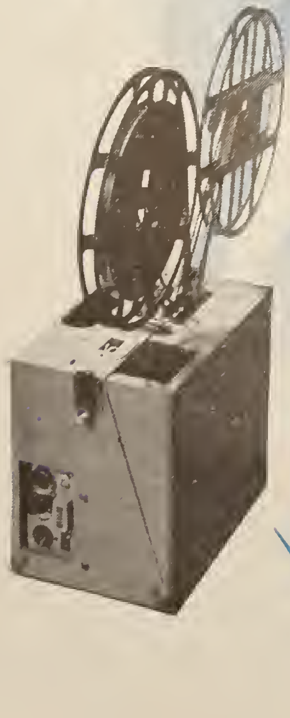

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The Wollensak Optical Company thanks each of the *thousands* of entrants in the "Name-the-Lens" Contest for their interest. The many fine entries received made judging difficult.

To the winning contestants and dealers, our congratulations!

Wollensak ROCHESTER 5, N. Y.

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 February, 1946 Number 2

Closeups 50

Traditions, *editorial* 55

Winter dresses the set, *photograph* 56

Ansco Color movie film . . . . . *Stanley L. Judkins* 57

Like movies, like radio . . . . . *Paul Ott* 58

Lens coating, *Part 1* . . . . . *Alan A. Cook* 59

Courtesy counts . . . . . *Sidney Moritz, ACL* 60

Multiplane sets for filming with models, *Part 3* . . . . . *G. A. Gauld, ACL* 62

Putting in the family . . . . . *Walter Bergmann, ACL* 63

The clinic 64

Winter movie games . . . . . *R. Corey Bishop* 65

Practical films 68

Amateur clubs . . . . . *James W. Moore, ACL* 69

News of the industry . . . . . *James Young, ACL* 70

Free film reviews 78

Films you'll want to show 80

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• ON THE COVER: From Ansco Color transparencies.

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Closeups—What filmers are doing

Albert E. Sigal, ACL, of San Francisco—who is not to be confused with LeRoy Segall, ACL, of Milwaukee (see later)—has a new hobby. The whole Sigal family has, as a matter of fact. You may recall how in 1943 Mr. Sigal won an Honorable Mention award for his handsome picture, *A Ski Story*, and that later on he wrote us a rather definitive article on the problems of ski filming. Well, at that time, the entire Sigal brood were nuts about *that* sport and were widely known around the Yosemite trails as The Skiing Sigals.

Now it's flying. Not just jumping between the west and east coasts in commercial airliners—which Mr. Sigal does constantly in the line of business. But personal, private flying, where you've got no one to blame but yourself, if you run into a neighboring mountain. Seems that Mr. Sigal was an Army pilot in World War I; both boys have been Navy pilots in World War II; so, Mrs. Sigal took up the hobby almost in self defense. The head of the family reports they are now known as The Flying Sigals—which, we told him, sounded exactly like a Ringling circus act.

Any time you want to get some title cards run off, say, in Turkish or Persian, we can tell you where to turn. For, so help us, here is this League member on the phone last month asking that very thing. Well, our first call was to the Iranian Institute, where Dr. Arthur Upham Pope is supposed to (and does!) know more about Persia than the Persians themselves.

Dr. Pope, however, was at lunch; so we carried on with calls to the Iranian Consulate, the New York Public Library and the American Type Founders Association. No dice. Finally, at Ad Service, we were referred jauntily to the International Press, at 121 Varick Street, and sure enough, they had bushels of Iranian type right up to twenty four point. The whole job took us about fifteen minutes. . . . Anything odd *you* want to know?

Amateur filmers in the New York metropolitan area, who are interested in advanced experimental filming, will have the opportunity this month of seeing the work of Maya Deren and Alexander Hamid, her husband. Miss Deren, whose *Meshes of the Afternoon* is a 1945 Honorable Mention award winner, will present that production, together with *At Land* and *Choreography for Camera*, on the evening of February 18 at the Provincetown Playhouse, 133 MacDougal Street, in Greenwich Village. There will be three screenings of the program, timed for 8:15, 9:15 and 10:15. Tickets, which are priced at one dollar, tax included, may be obtained by mail from Miss Deren, at 61 Morton Street, New York City, or in person at the theatre box office.

You could have knocked us over with a uranium isotope the morning we opened up a letter and found it came from Oak Ridge, Tenn. This is, as the chamber of commerce might hail it, The Home of the Atomic Bomb, and it somehow hadn't occurred to us that people might make personal movies there. Temple R. Jarrell, ACL, does anyway, besides serving as chairman of the newly formed Oak Ridge Amateur Cinema Club. Says they are working only sixty hours a week now instead of eighty. *(Russian papers please copy.)*

Lately we heard of how Terry Manos, ACL, here in New York City, got an eye filling 8mm. closeup of our late mayor, Fiorello LaGuardia. The occasion was the city's official V-E Day observance and The Hat was dashing from one ceremony to another with all of his famed exuberance. Somewhere along the line Mr. Manos fell in conversation with a newspaper man, who asked him what camera outfit he was with. Finding that he was simply a mighty eager amateur, the reporter slipped our hero a spare press card—and from then on there was no stopping him. Our agents report seeing Mr. Manos practically in Mayor LaGuardia's lap up on the Central Park stage.

The reason we mentioned LeRoy Segall a while back is that this indefatigable travel filmer is at it again. The ink could scarcely have been dry on the "no priorities" order for air travel when he and Mrs. Segall began rummaging through the familiar folders and timetables. Finally settled on a three weeks Pan American Airways jaunt over to Cuba, down through the Caribbean and ending at Yucatan.

One way of finding out just how a magazine really rates is to bring it out almost a week late. After twenty years of printing and mailing Movie Makers well ahead of the date of publication, some rare gadget on our printer's color press broke down the very day our January run started and—well, you know the result. We were mighty sorry to spoil our record in this way, but we are still mighty pleased at the reaction. Our switchboard diplomat tells us that she used to wake up nights that week murmuring, "Yes, sorry . . . Press broke . . . In the mail, now . . . Yes, thank you!"

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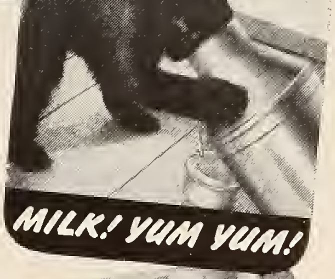

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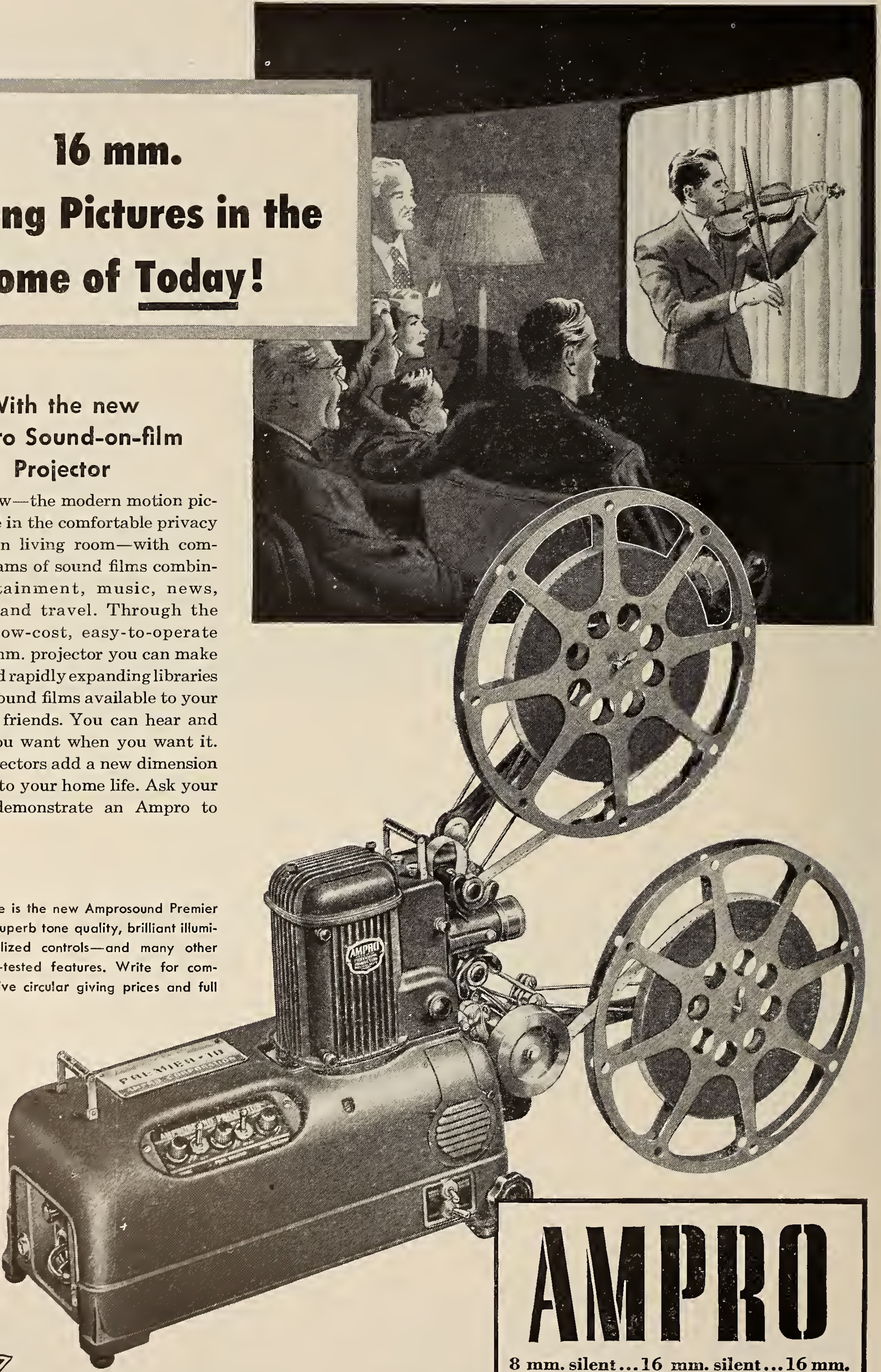

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TRADITIONS

THE Twentieth Century has so telescoped time that a decade now encompasses what used to require fifty years of performance. Traditions are created with an equivalent speed.

The realization that the contents page of Movie Makers now bears "Volume 21" makes those of us who present this magazine from month to month more and more aware of the traditions that guide us. Some of us, here for nearly twenty years, have been architects for a part of those traditions. Other standards have come from the logic of circumstance.

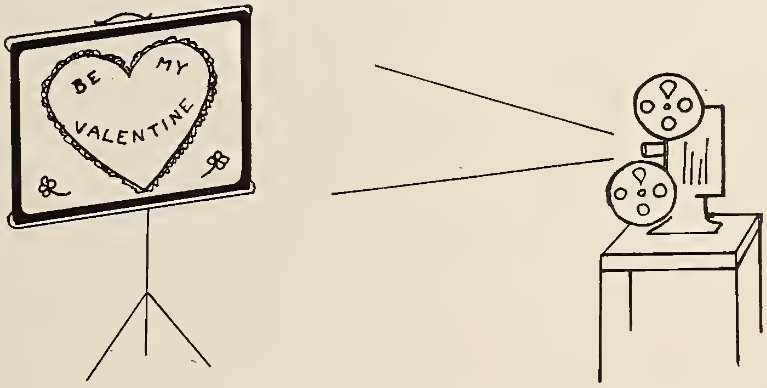
In weighing a suggested course of action, the question is always asked, "Will it serve?" This word is considered literally, because a publication like ours fails unless it serves. Readers do not look into its pages for casual entertainment, and they do not expect to find diverting fiction and sparkling comment on the current scene. They read Movie Makers to find out how they can make better personal films and to learn what their fellow amateurs are doing.

"Get the facts!" has been a watchword of our editorial staff for years. It has sometimes been the reason for many long hours of research, in order to provide for our pages a small grain of exact statement. We know that our readers depend upon us to sift rumors and guesses and to print only what we honestly believe to be fully verified.

It is a tradition with Movie Makers not to "write down" to the amateur. We believe that he is not well served by instructional articles that appear to have been written either in an attempt to be "homey" and "folksy" with slang and "wisecracks" or with a Hollywoodian condescension which scatters a few crumbs of the higher cine learning to the quaint, little personal movie maker. We believe that our readers have as much intelligence—we really suspect that it is often more—as ourselves. So, we try to write straightforwardly, as one amateur to another, talking sensibly about something in which both they and we are profoundly interested.

It is a tradition with us not to let our pages serve as trial balloons for persons with ideas, patents or plans, but with no serious production schedules. If a new product is discussed in Movie Makers, we honestly believe that it is, or very soon will be, available.

These are only four of the body of traditions that guide us in publishing this magazine. We believe that they are a fair sample of the whole. Movie Makers is a part of the service of the Amateur Cinema League. It likes to be fresh and lively—and we hope that it is—but above all else it wants to be dependable. To that worthy end we bring our traditions.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers*, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers*. Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A

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WINTER DRESSES THE SET

ANSCO COLOR MOVIE FILM

Advice from an Ansco official about using a new product

STANLEY L. JUDKINS, *of Ansco*

IF YOU have not yet made motion pictures in full, natural color, there is in store for you a new field full of thrills.

With the war's end, film is again offered both in black and white and in color.

For example, on January 1 of this year Ansco announced that its production of 16mm. Ansco Color film, Daylight Type, was sufficient to permit the film to be released for general sale on a national basis. During the war the requirements of the armed forces and essential industrial users had prevented this. Ansco also has a tungsten type color film.

In using our new color film, even though you are a veteran color movie maker, there are some facts with which you should be acquainted. If Ansco Color is to be your first venture into the color field, there is further basic information applying to all color filming that you should keep in mind.

Ansco Color film is currently being supplied on 100 foot daylight loading spools for 16mm. cameras. It is loaded, threaded and unloaded from your camera in exactly the same way as black and white film. You should, however, be careful, in loading it, to have the emulsion (light colored) side of the film facing the camera lens.

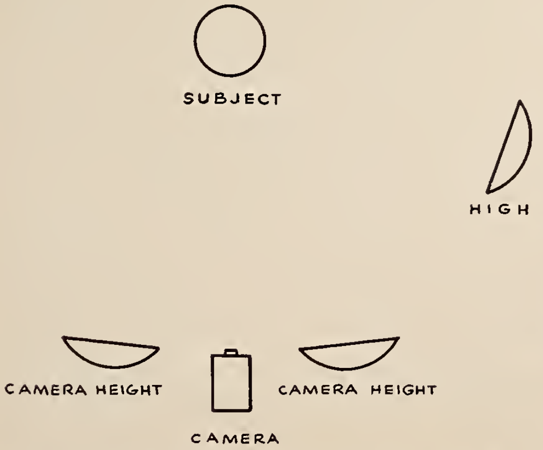
Correct exposure with color film is more important than in black and white work. Overexposure tends to lighten and wash out the color, while underexposure will not only make the pictures too dark but will also tend so to upset the color balance that the results may be, for example, too blue. Exposure information is contained in a folder which is packed with Ansco Color movie film; in this folder you will find recommendations for lens openings corresponding to a normal shutter speed of sixteen frames a second, under various light conditions.

One point in connection with exposure recommendations and exposure meter settings is worth noting. Camera equipment and individual meter reading techniques may vary from one filmer to another, and no absolute rule that a given meter setting is the correct one can be laid down. Therefore, if your first results with color film appear to be slightly over or underexposed, to your particular taste, do not hesitate to adopt a higher or lower meter setting in the future! Experience is the best guide.

If you are making closeups of objects which are harshly lighted, perhaps in direct glaring sunlight, it is wise to try to reduce the brightness differences between the light and dark areas of the subject in one of several ways. This procedure is advisable because color film cannot record satisfactorily as wide a brightness range as can black and white films. However, you will find that Ansco Color has considerable latitude in that respect for a reversible color film.

The simplest way of reducing contrast is to have your subject flat lighted, with the sun behind your back to minimize the shadow areas, but

[Continued on page 72]



• Simple and dependable lighting arrangement that can be employed in interior filming with Ansco Color.

Courtesy Ansco

• Indoor scene, made with Ansco Color, which presents example of delicate color gradations offered by new polychromatic emulsion.

• On the left, a telephone bell is operated for sound effects at the rear of the NBC studio in its broadcast of *Duffy's Tavern;* on the right, Alfred Hitchcock, directing *Spellbound* for Selznick International, coaches Ingrid Bergman and Gregory Peck for the next scene.

Like movies, like radio

Noting analogies between them

PAUL OTT

MOVIES have been the father of radio. The signs of heredity, after a quarter century of radio's growth, still stand out like the physiques and faces of related people.

Analogies between movies and radio must be apparent to any one who goes to the movie theatre and listens to the radio at home. The effects on the viewer and the listener are almost identical. The reason for this fact becomes clear in a "behind the scenes" comparison between these two media of artistic expression.

To begin with, best results are achieved by the professional and amateur movie producer and the network and local station radio producer if, in every scene, in the expression of every idea, the movie or radio producer keeps in mind one objective—the reaction of his audience. Every good film, like every good radio program, gains its high rating by audience reaction.

Thus, you have at the very beginning an understandable analogy in theory; but, as you progress into the more practical mechanics of movies and radio, the analogies become still more striking. Examples are readily understood by the amateur movie maker, because, while professional movies are very much like network radio, amateur movies are even more like local station radio. The time which can be devoted to getting a new show together is strictly limited. There is a limit to available talent, and there is often a limit of facilities. Furthermore, on the local radio station there is likely to be found more love of radio, which distinguishes the amateur, than there is ambition for large income, the mark of the professional.

The first practical analogy is that good movies and good radio both start from a script. Even in a radio program of interviews, where the answers are sometimes given at random, producers have found it best to have an overall idea about what they are driving at, what they are trying to give to the audience, within the limits of the program. In movies your limit is the planned scenario; in radio the limit is a time span, in general, fourteen and a half or twenty nine and a half minutes, depending on whether it is a quarter hour program or a half hour performance. An overall idea, which is, in effect, a script, no matter how rough, makes for better radio as well as a better movie. In both cases, the more thoroughly developed the script, the better the overall effect on your audience, and the more satisfying the performance to yourself.

Fading is used in radio as in movies, even to the use of the word itself. In radio a fade is accomplished in two ways. The actor moves back gradually from the microphone while he speaks his lines, his voice backing farther and farther out of range of the microphone. In the case of music, or a complete scene of several voices, the whole can be faded on the control board by the engineer. The whole studio can be faded out; then, on a signal from the director, the actors in the same studio go immediately into their next scene and the studio is faded in, giving the impression of transition from one scene to another.

Transitions of this kind on the air are accepted as readily today as transitions from scene to scene on the motion picture screen. Radio can even effect a kind of dissolve, the most common form of which is a cresendo of music, taking out a scene. You have heard this device used frequently on programs of comedy.

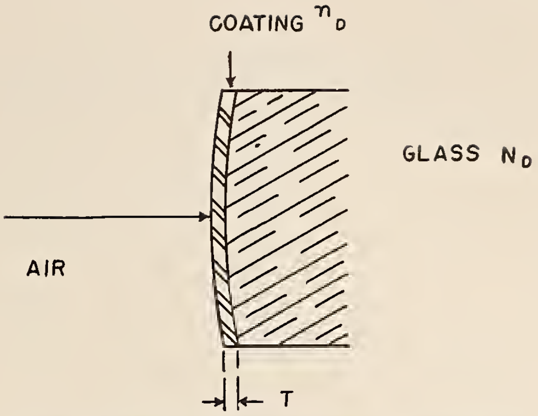
Movies and radio also have two leading types of dramatic appeal in common, the emotional and the factual. Factual production in each case

[Continued on page 72]

LENS COATING

The first of two discussions of what it is, how it is done and what it does

ALAN A. COOK, *Optical Engineer*
Wollensak Optical Company



• Fig 1. Conditions for the elimination of reflection loss at an air glass surface; $n = \sqrt{N}$; $T = \frac{1}{4}$ wave length or 0.000147 mm. or 0.0000058 in. or $\frac{1}{172{,}000}$ of an inch.

THE development of lens coating during the war was rapid, forced on us by the requirements of military instruments.

The fighting man wants to see as long as there is any light at all. His telescope or gunsight or range finder must be made as efficient as possible, because all light losses are bad if the enemy can see you at *any* time when you cannot see him.

The lens coating process has useful results, when it is applied to photographic and projection lenses, and it is time to take account of these processes and to see what they are.

What is the coating that we put on lens surfaces, to reduce light losses? Why is that particular substance used?

The lens coating is an extremely thin film of metallic fluoride; magnesium fluoride is most commonly used, because it is the most permanent when it is properly applied. Almost all United States Army and Navy specifications call for magnesium fluoride.

• Fig. 2. The dust free, properly air conditioned laboratory of the Wollensak Optical Company makes cleaning lenses a routine.

Other salts of fluorine are more efficient on many types of optical glass, but they are too soft to stand up under repeated cleaning. They may be used, however, on the inner surfaces of an objective lens, where they can be sealed within the mounts. There is a patent (see Note 1 at the end of this discussion) on double layers of coating, with a thin film of quartz on top of the fluoride, for protection, or a layer of chromium oxide under it, to make the fluoride adhere strongly to the glass.

Why is such a substance used? Why not use gelatin or plastic, or Madame Queenie's Facial Creme?

The diagram in Fig. 1 on this page gives an outline of the optical requirements. Light is a wave motion, and the law of Fresnel states that, when it travels through a boundary surface from air into glass, there is a certain and definite loss in the process of refraction through the surface. Not all the light goes through—and the part that is reflected back equals

$$\frac{(N-1)^2}{(N+1)^2}$$

where "N" is the index of refraction of the glass and "1" is the index of air. The

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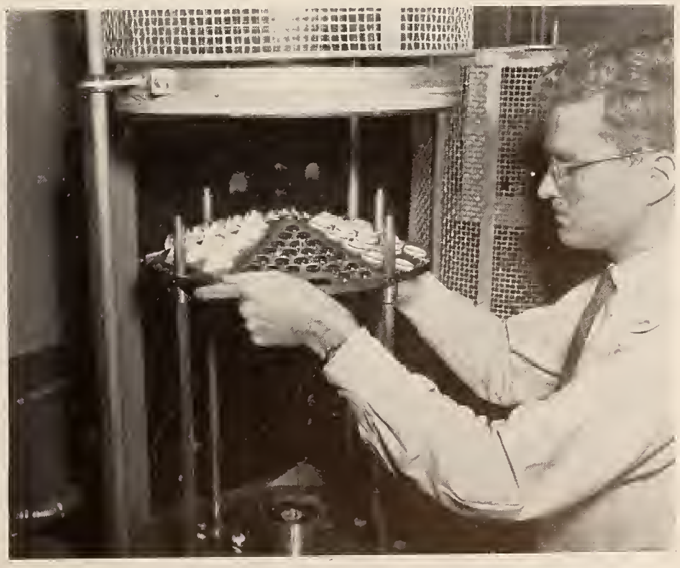


• Fig. 3. Vacuum apparatus for lens coating in the Wollensak laboratory; technician is raising the bell jar, to load lenses for heat application.

Courtesy counts

In making and showing films, it brings rewards

SIDNEY MORITZ, ACL

AMATEUR movie making and its allied activities are social adventures.

One must be more than a good technician, to produce a prize winning picture or to present successfully a program of home movies. An understanding of people and an ability to get along well with them are most essential.

These are as vital as the knowledge of how to use effectively the mechanical devices with which pictures are produced and screened. Success in any field of human relations is based upon an appreciation of the fundamentals of good social usage. In movie making and showing, they cannot be overlooked.

It may be helpful to consider, first, the broad general principles of courtesy which should govern the production of every film, be it photoplay, scenic, travelog or human record. Most important of these is consideration for those who are to appear in the picture. It is obvious that the producer of a photoplay should be courteous, tactful, patient, understanding and resourceful in handling his cast.

All too often the enthusiastic movie maker, traveling either in his own country or abroad, is so absorbed in making the film and so eager to include the unusual that he completely disregards the right of privacy of those whom he wishes to film. Particularly is this true in countries which may not be as technologically advanced as his own. The Arab in his tattered tent on the desert is entitled to the same privacy as is the owner of a sumptuous penthouse apartment on Park Avenue in New York City. It is just as improper to level a camera for a closeup on a Guatemalan Indian, as he pauses to kneel on the steps of the church at Chichicastenango, as it would be to focus a camera on a worshipper in the Cathedral of St. John the Divine.

Photographs by Sidney Moritz, ACL

Closeups of people should never be taken without their consent, unless it is possible to film them without invading their privacy or interfering with their activity. Of course, this prohibition does not apply to personalities of the day, participating in public functions. In my travels the world over, I have rarely been refused the privilege of getting very desirable closups when I explained my purpose and wishes. Invariably I received splendid cooperation which never would have been mine, had I attempted to "sneak" the shot. A promise of a little financial remuneration will often be most helpful in overcoming an aversion to being filmed.

The considerate movie maker will never disregard the laws and regulations which govern in the locality where he is filming. Even in times of peace, filming soldiers on guard duty at an ancient, picturesque fortress may be forbidden. Yet I have known movie makers who proudly exhibited sequences taken "on the sly" in defiance of this prohibition. If permission is needed for the use of a tripod, it should be secured. No attempt should be made to evade this ruling, even though there is every prospect of "getting away with it." If movie making is restricted on certain days, that regulation should be respected. Fridays and Saturdays are reserved exclusively for the devout at the Wailing Wall in Jerusalem. To attempt to record the pious at prayer on those sacred days would be a most flagrant violation of good taste.

The movie maker should be truthful in the presentation of the customs and habits of the natives in whose country he is a guest. He should not stage a sequence, to add interest to his film, if that is at variance with general customs. While I was in Egypt some years ago, the governor of one of the provinces, whom it was my privilege to meet, complained bitterly to me about this apparent habit of visitors to his country. "Please do not film any of our girls riding water buffalos," he pleaded. "They just don't do it."

The amateur filmer should be appreciative of all favors done him. Natives and fellow travelers often go out of their way to show him a courtesy. An excellent way of reciprocating is by sending frames in which they appear, or "stills," if possible, to all who have been so cooperative. Often a promise that this will be done will bring forth an even greater helpfulness than had been anticipated. If fellow travelers live in your city or are likely to visit there, it is good practice to assure them that you will be very happy to screen the finished movie at a time convenient for all interested.

Some of the most delightful movie parties that I have offered were those to which I had invited my former vacation mates aboard ship. The enjoyment they received in viewing themselves on the screen made me feel that they were well repaid for whatever inconveniences I may have caused them in rehearsing the scenes while the picture was in production.

Great tact must be exercised in asking certain of your fellow travelers to appear in your picture to the exclusion of others. Invariably you will want to follow Hollywood tradition and to select the best looking girls. Faced with this problem on more than one occasion, I have explained that, as I was making a movie in color, I should have to select those girls who were dressed in color combinations most suitable for the scene. As the most attractive girls usually appeared in the most colorful dresses, my explanation was accepted in the best of faith. Another solution to this delicate problem is to pose the least attractive girl with her back, or, possibly, only a part of her profile, to the camera. The result will surely please her.

A very effective and gracious method of securing your subject's interest is to let her look through the finder and to give her an idea of what you are trying to do. This may be a rare experience for her, and she is very likely to be interested by what the viewfinder reveals.

That phase of our hobby which is definitely most social in nature is presenting the finished product before others. The movie maker's principal concern must, of course, be his audience. He will, therefore, do all in his power to make the screening delightful and enjoyable. His first thoughts will be for the welfare and comfort of his guests. He will see to it that the room or hall is well ventilated, that comfortable chairs, properly spaced, are provided, that the screen is in full view of every one and that the acoustics are flawless. The show must proceed smoothly.

The equipment should be set up and completely tested before the arrival of any guests. The projector lens must be clean, the projector frame clear of all "whiskers." Films should be ready in the order of the projection, and phonograph records should be stacked in proper sequence. Different duties should be delegated to assistants. No guest should be imposed upon, to turn lights on and off.

The host must plan a program suitable to his audience; it must be varied and well timed. No apologies should be offered for the quality of the pictures, as only the very best he has should be shown. It is an imposition to bring people together for an evening of movies and to show them dull, poorly made films.

The exhibitor should announce at the opening of the program what it will be, and he should give the running time of each film, for the benefit of guests who may have to leave before the screening's end. With this advance information, no thoughtful person will interrupt the showing by leaving in its midst.

Unless movies are to be presented in a theatre or in a large hotel ballroom, the film party should be most informal. At a small home gathering, introductions are in order; at large groups, guests may mingle freely without benefit of introductions.

[Continued on page 79]

SUPT
OR ENDICOTT 139
8
CHAIRS
NO
WAITING

• On this and the facing page are still pictures that Mr. Moritz made in harmony with the precepts that he advocates in this discussion; on the opposite page is shown a ship's captain who posed at the author's request; above is a photograph of a shoe shiner at work in a public place, who was recorded without invasion of his privacy; the Sicilian carter, at left, was photographed willingly, as he had been tipped in advance for the service.

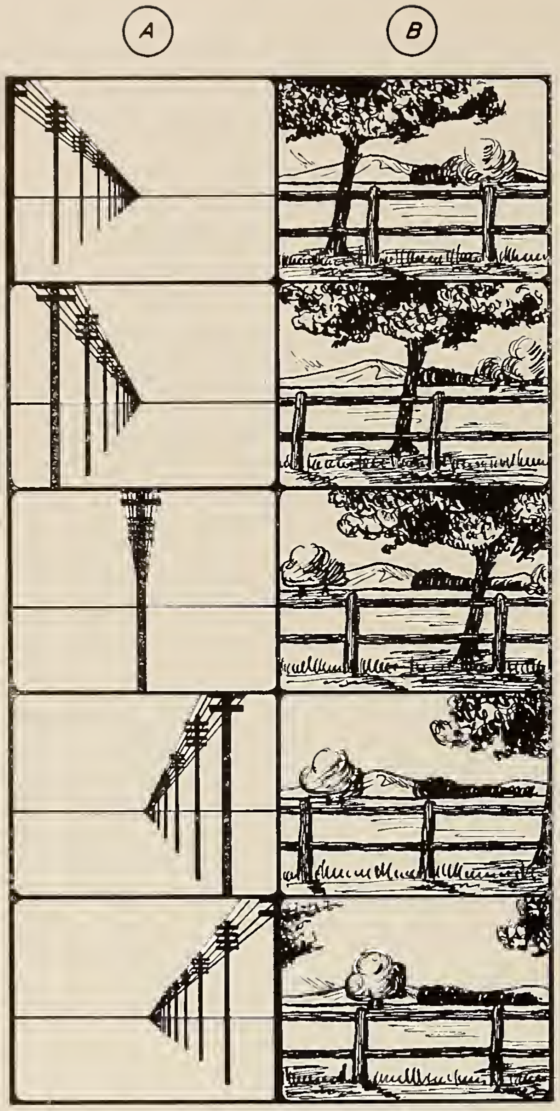


Fig. 1

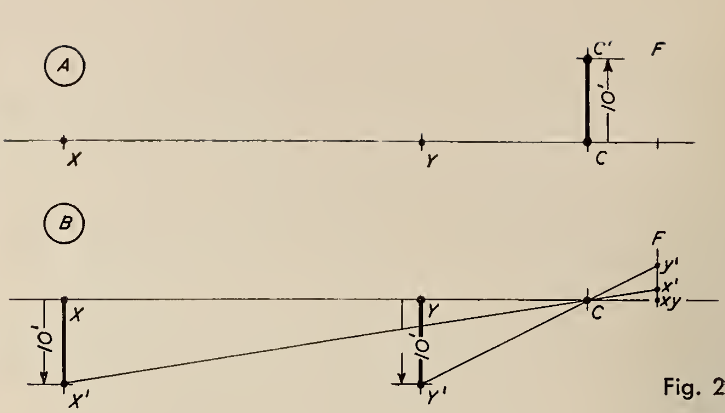


Fig. 2

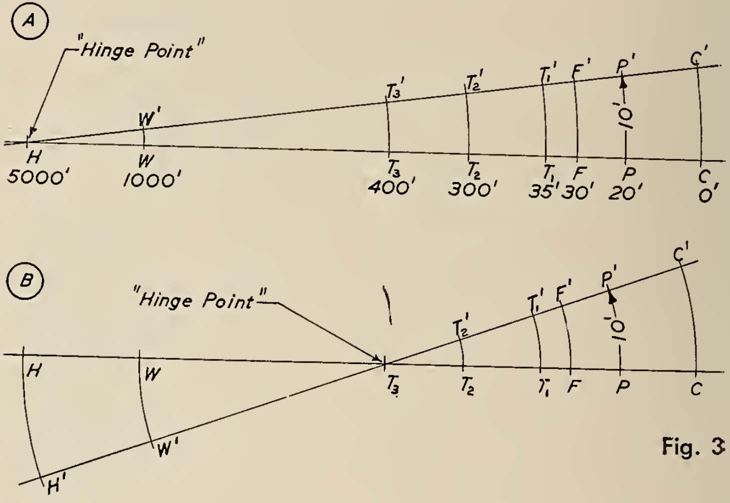


Fig. 3

- **Fig. 1A shows rotation around vanishing point; Fig. 1B shows same effect; Figs. 2A and 2B illustrate result of move in placement of camera or objects; Figs. 3A and 3B show relationship of "hinge point" to puppet movement.**

MULTIPLANE SETS FOR FILMING WITH MODELS

The third of five discussions of a new technique

G. A. GAULD, ACL

MOST of us will have recollections from earliest childhood of gazing out through a railroad car window; the characteristics of the changing landscapes must, therefore, be firmly impressed upon our minds. We are all familiar with the way in which telegraph poles flash past in rapid succession; with the more gentle pace of cattle or trees, a few fields away, and with the almost stationary background formed, perhaps, by a distant range of hills. This variation in the apparent speed of movement at different distances, resulting from the lateral movement of the eye or camera, forms the basis of the "multiplane" technique.

A simple illustration is given in Fig. 1A. Here, it is imagined that the railroad track passes underneath a line of telegraph poles stretching out across many miles of "desert" landscape. The illustration shows the result which would be obtained on a strip of film, were the scene to be recorded with a cine camera; it should be noted how the line of poles appears to rotate about the "vanishing point" on the horizon.

To revert to our "natural" scene (Fig. 1 in October, 1945, MOVIE MAKERS), the effect which would be obtained, were the camera to travel along the road, is shown in Fig. 1B in this installment.

Whether we have learned the rules of perspective or not, these effects are well known to us; but, it will be instructive to look into the matter from the cinematographic point of view and to find out just why these effects do take place. We shall again assume that we have a lens of one inch focal length

[Continued on page 82]

PUTTING IN THE FAMILY

Unobtrusive use of members of the household in films

WALTER BERGMANN, ACL

SURE, we make home movies!

No, not just those unrelated and unedited shots of various members of the family and our friends "mugging," strutting or waving their arms before the camera, but real "honest to goodness" movies that everybody (we hope) enjoys seeing!

It is an unwritten law in our home that, whenever we take pictures with film we buy, the family must appear in them somewhere.

The reasons for this practice, we say, are that it dates the film and, at the same time, compiles a movie record of the development of our children. But the honest fact is that the members of the family just simply love it! I welcome their interest, because they are camera wise and respond intelligently to direction. It makes picture taking a real pleasure, even though they are rather frank in their criticism of the finished work. However, due to their enthusiasm, they are a great set of press agents for my pictures. Admittedly, we are a rabid home movie family, but we enjoy it.

How did we get that way?

The children were initiated into flicker land practically from the day they were born, and my wife's interest paralleled mine. Of course, when we first began to make movies, we made the same mistakes and got the same kind of results that every beginner gets. Some of the shots were mediocre, some were fair, but others were surprisingly good. It was these last shots that always gave us a feeling of pride and accomplishment and whetted our appetites for more. However, we soon found out that, while we thought our pictures were wonderful, our friends did not display any undue interest in them. In addition, we noticed that our shots were not quite so steady as we should have liked them to be; so, we bought a tripod, which immediately cured that condition.

As we began to improve in our filming, we became more critical of the results; so, in order to make our pictures more attractive, we began to cut out the poorer scenes. This proved to be a very painful operation; but, with a display of courage and fortitude, we resolutely discarded the below par shots. While it greatly reduced the footage, the quality of our films showed decided improvement.

However, there still seemed to be something lacking. When the pictures were projected, they did not have a finished appearance; so, we added titles which we made ourselves. Thus began another phase of movie making which supplied additional impetus to our movie zeal. Then, one night, after viewing a number of disassociated shots and wondering what to do with them, we suddenly realized that heretofore we had overlooked one of the biggest factors that separate amateur from professional movies. Our picture lacked continuity. From there on, we always tried to make our film tell a story in logical sequence; and we began to develop into really serious filmers.

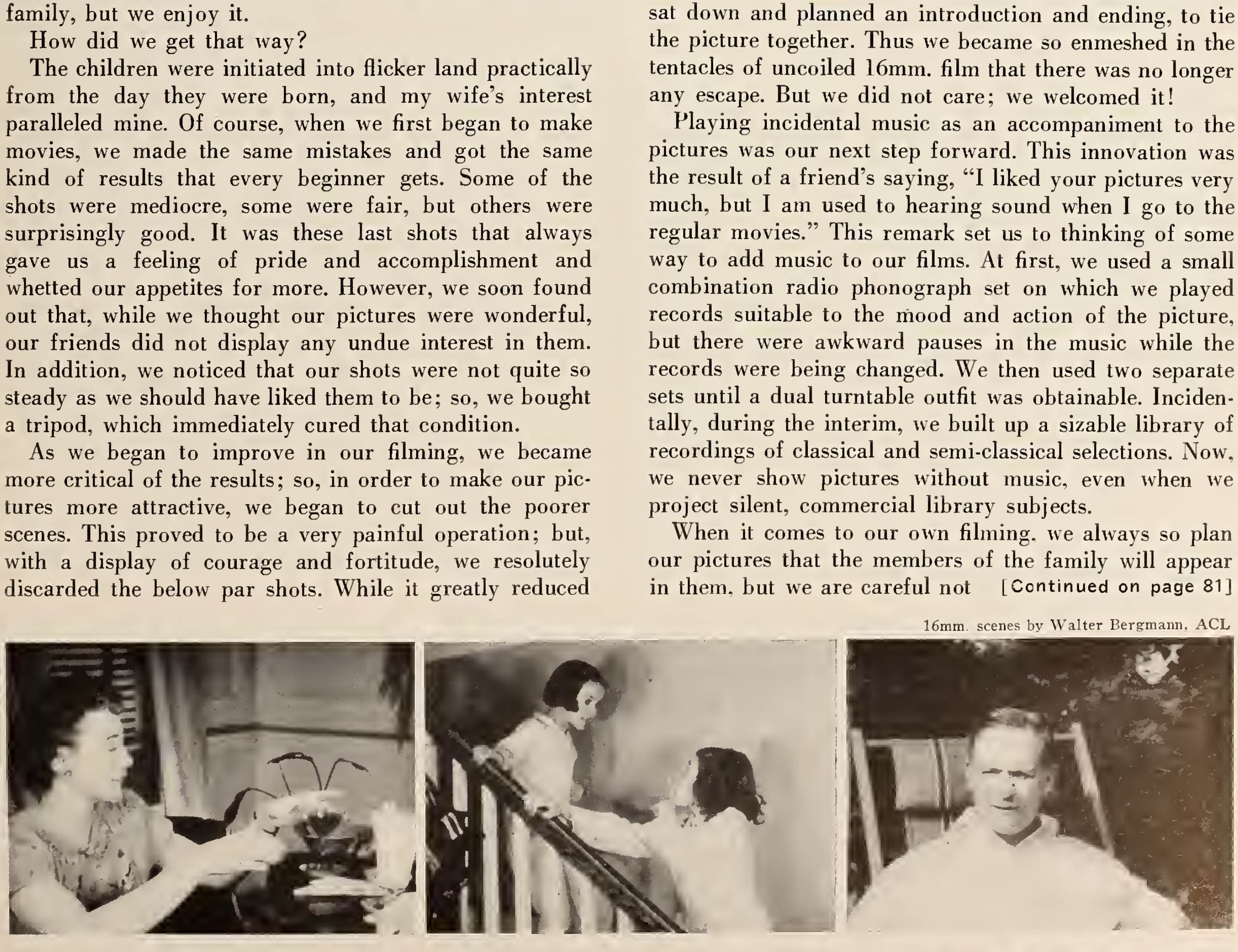
Thereafter, before we made a picture, we sat down and planned what we were going to do. Likewise, if we took pictures on the run, while we were traveling, we attempted to give due consideration to sequence, and afterward we sat down and planned an introduction and ending, to tie the picture together. Thus we became so enmeshed in the tentacles of uncoiled 16mm. film that there was no longer any escape. But we did not care; we welcomed it!

Playing incidental music as an accompaniment to the pictures was our next step forward. This innovation was the result of a friend's saying, "I liked your pictures very much, but I am used to hearing sound when I go to the regular movies." This remark set us to thinking of some way to add music to our films. At first, we used a small combination radio phonograph set on which we played records suitable to the mood and action of the picture, but there were awkward pauses in the music while the records were being changed. We then used two separate sets until a dual turntable outfit was obtainable. Incidentally, during the interim, we built up a sizable library of recordings of classical and semi-classical selections. Now, we never show pictures without music, even when we project silent, commercial library subjects.

When it comes to our own filming, we always so plan our pictures that the members of the family will appear in them, but we are careful not

[Continued on page 81]

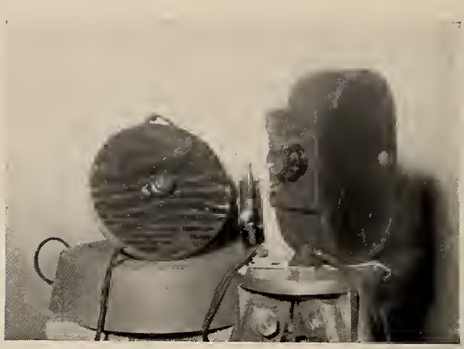
16mm. scenes by Walter Bergmann, ACL



• Frame enlargements from the author's films, in which he has obeyed the unwritten law in his home that his family must appear somewhere in his movies; on the left, Mrs. Bergmann is shown; in the center, the children act in a Christmas picture; on the right the author himself.

The Clinic

Technical comment
and timely topics
for the amateur



• A pedal tripper device run by electricity for movie makers who cannot use their arms or hands.

Which end?

"Nothing is more annoying," says Frederick G. Beach, FACL, "than to pick out a reel of film for projection and not to be able to tell whether it has been properly rewound. Of course it is not too difficult to unroll five or six feet and to squint at the lead or end title, but that procedure is hard on film. Dust is collected, resulting in film wear.

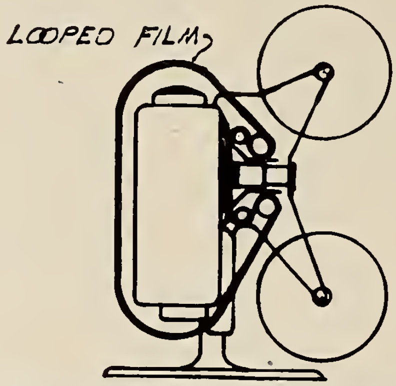
"Why not have two simple rubber stamps made which will make an easily read imprint of 'START' and 'END' on the leaders? Such stamps are inexpensive; they can be made to order by most stationery supply stores. If you want to go a step farther you can have one made with your name.

"The photograph on this page shows how the imprints look on white leader stock or on undeveloped positive film often used for leaders. Libraries or other commercial film users might find it helpful to have a stamp made for each print, giving the name of the subject, provided several prints of each title were in use."

Focusing loop

If you are one of those amateurs who like to start a film showing with the projector already aligned and focused, you may appreciate the suggestion of a continuous focusing loop, which comes from T. R. Pope, ACL.

"Take a piece of film," he writes, "on which it is easy to focus, such as a length of discarded titling, and splice the ends together, forming a loop. The loop should be of sufficient length to clear the lamphouse, as indicated on the sketch on this page. On some projectors a very short loop can best be used, threaded directly into the film gate, by-passing the feeder sprockets. In this case, the loop would run in front of the gate instead of behind, as indicated on the sketch. A little experimentation will soon reveal the best length of loop and the best method of threading for your particular type of projector.



• Focusing of film before projection can be done by means of the loop shown above.

"With this continuous loop running in the projector, one can readily align and focus calmly, taking all the time needed to do the job right. You will also find that the loop can easily be doubled back on itself and rolled into a small ring for carrying in your projector or film case. Film with a specially designed pattern for focusing is manufactured, and it may be available from your local cine dealer."

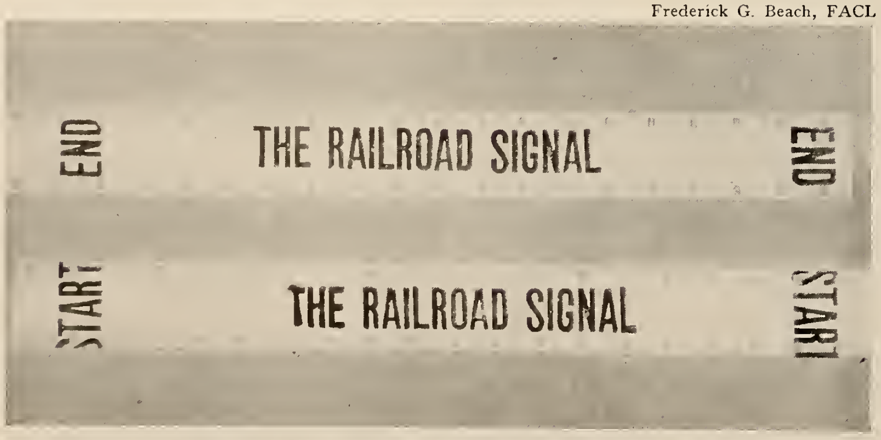
Pedal tripper

From Ernest K. Pearson, ACL, comes a suggestion for the benefit of filmers who do not have the use of their hands. Referring to the photograph on this page, Mr. Pearson writes:

"Here is a picture of an arrrangement that I made for a Filmo 8mm. camera. It was rigged up for a man who likes to make movies, but who cannot use his arms and hands. He sits in a window, facing a bird sanctuary. Wanting to record the birds, he asked me if some method could be devised. The unit is adaptable to a tilting or a flat tripod top.

"The magnetic tripper operates from a six volt battery. As long as the foot button is pressed, the camera will run. The finger button on the Bell & Howell has been tapped and threaded, so that the extended arm may readily be removed for hand action. The actual tripper is a piece of angle iron, with a tripod screw hole cut at the right place, to make a perfect fit for the front of the camera, thus eliminating any possible damage to the instrument."

Frederick G. Beach, FACL



• Above is photograph showing how "start" and "stop" imprints look when they are completed.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

WINTER MOVIE GAMES

Utilizing gloomy weather for indoor film fun

R. COREY BISHOP

WINTER WEATHER, the unfavorable angle of sunlight for extensive outdoor filming at this time of the year, an inclination to stick close by the hearth . . . these all combine to create a perfect setting for indoor camera fun. If one stops to think, permitting his imagination to run the entire gamut of cinematic subjects, there is no justifiable excuse for not keeping the camera quite as active indoors, as during those *f*/8 days when movie making sometimes was more automatic than imaginative.

There is fun ahead for amateur movie makers and even more fun for their audiences with movies that really "click" . . . movies that are predicated on "action!"

Start right now with your invitations for a movie party! Put an R.S.V.P. if you like! You will have no absentees, except in the case of mumps in the family or from a broken leg in a guest's eagerness to get there early.

Have the tripod ready. If there is no tripod in your family, a card table well placed will do nicely. Place your lights properly, with distances measured carefully from where the action will take place. Consult the exposure guide, set your camera at the proper opening and bid your guests welcome for hijinks and lots of whoopdedoo!

Since unposed pictures are always interesting, it might be well to focus the flood lights on the entrance as you take your place nearby. And when guests arrive, you simply start shooting as your wife ushers them in. You may expect some very amusing reactions from this situation, for, as your guests will not be acclimated to the sudden illumination, they will blink perceptibly, as curiosity leads their vision directly into the reflectors. But never fear! These are good pictures that will register well on the screen, for you have caught people as they really were.

There will be no dull moments for guests who have already arrived, while they await the opening of planned festivities. You can bet your best frame that they will enjoy watching the camera in action upon their unsuspecting friends.

When everybody has come and has been "figure printed," we are ready to go on with the plans. We divide the guests into two teams and place the teams in straight lines directly facing each other, supplying the captain at the head of the line of each team with a box of soda crackers. We give the signal to start the game, the idea being for the guest at the head of each line to reach into the cracker box, take out one cracker, eat it and whistle when it has been entirely consumed. His whistle is the signal for the next in his line to take the package, pick a cracker, eat and whistle until one line wins by having finished its crackers and whistling first.

Obviously this race will require some careful light arrangement, and you may not be able to register every face as it crunches and grimaces hurriedly in the assignment; but, if you plan carefully and move fairly fast, there is no reason why you should not catch the general spirit of this part of the program. By all means, get at least a few closeups if you would have something that is really funny—funny on any screen!

As the next phase of the evening's entertainment, a script will have been prepared for each guest who will be asked to present a pantomimic act. These scripts can be typed, sealed in individual envelopes and handed on arrival to those for whom they are intended.

Here again, you need not be afraid of ennui for nonparticipants, as the onlookers will get plenty of fun in watching all the "actors" in pantomimic poses which will eventually come back from the processing laboratory to heckle the players.

Starting with "Frosty," let us ask him to act out a scene depicting a fellow with a [Continued on page 75]

George A. Douglas from Philip D. Gendreau

• Pictured above, a gentleman filmed in the process of blowing bubbles; another game giving excellent results at an indoor movie party.

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NOW BETTER THAN EVER BEFORE!

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Available soon—if your Bell & Howell dealer does not already have it—is the finer, improved Filmo Diplomat, the most complete 16mm projector for silent movies.

A new 1000-watt lamp gives screen pictures new brilliance—not only in the home but also for larger gatherings in the church, club, school, or modest auditorium.

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The Diplomat may now be obtained with a coated lens if preferred. B&H lens coating reduces reflection, permits maximum passage of light, and improves definition of screen pictures.

Standard equipment includes built-in pilot light, easy-action tilt control, and radio interference eliminator.

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Variable Resistance and Voltmeter Are Optional

And remember, the Diplomat is now built to show sound as well as silent films. The sound will not be heard, of course, but this feature makes it possible to show many fine motion pictures heretofore restricted to sound-on-film projectors.

See your Bell & Howell dealer today . . . or send the coupon for full information on the new Filmo Diplomat. Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London.

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For showing in your home, club, or church, B&H Filmosound Library offers thousands of films you can rent or buy. Sound or silent, they include late Hollywood hits, newsreels, travel, sports, cartoons, and hundreds of interesting educational subjects. Make your living room a "theater" for long winter evenings! Send the coupon for complete information on Filmosound Library.

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Please send ( ) full information on Diplomat Projector; catalog of Filmosound Library ( ) recreational, ( ) educational films.

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MM 2-46

ION PICTURE EQUIPMENT FOR HOLLYWOOD AND THE WORLD

16mm. scenes by Leo Meister

• **Closeup shots from *Our Children*, produced by Leo Meister and used to raise money for the Hebrew Orphans and Sheltering Home in Newark, N. J.**

Practical Films

The general movie used for various purposes

OF CHARITY AND CHILDREN

The practical value of orphanages and homes for parentless children would seem almost trite when all citizens are becoming more occupied with the problems of the world's homeless. It is easy for such important subjects to become dull when presented by the written word. That the motion picture camera can pull many of them from the depths of intellectual sluggishness is well shown in Leo Meister's recent production, *Our Children,* a 1200 foot, 16mm., black and white film, produced by Mr. Meister for use in a publicity campaign by the Hebrew Orphans and Sheltering Home of Newark, N. J.

Beset by wartime production problems, Mr. Meister shot the film at random times and edited it in much the same way; the result is a meandering, casual, and yet thorough, treatment of life in the Home, of its educational facilities and of its numerous methods for equipping the new generation for the years to come.

Our Children had many projections throughout the State of New Jersey; and Mr. Meister writes that its success can be gauged from the large donations of money made to the Home because of its showings.

HOW RIVER MEN LIVE

Setting himself the problem of putting on film what Mark Twain and Ben Lucien Burman put on paper, Joe Judkins of Richmond, Calif., has recently completed a story of life on a river, centering on the collection of mussel shells, which are used for pearl buttons and are, hence, vital to the lives of the river dwellers. Around the actual methods of collecting the shells—usually in large barges which move slowly up the river, buying what has been gathered—Mr. Judkins has woven a picture of the type of life that is lived along the river, showing its casual quality and its lack of speed in a rather charming and seductive manner.

As any hardy river man can tell you, river life is varied; Mr. Judkins has attempted to show how complex a thing it may be, regardless of the tempo at which it is lived. We see boys and men "hogging"—wading, to the layman—for shells on sandbars which they have reached in their cabin boats. We see prosperity as the shellers sell their accumulations to the button factory. We see the other side of this bright picture in shots of cabin boats left high and dry after one of the river's periodic floods, as well as in shots of the wet, arduous work of cleaning a boat at the end of a day's work.

Mr. Judkins admits, in shot after shot, that river life is not altogether romantic. But he has high hopes for the future, and his 400 feet of 16mm. tinted monochrome close with shots of a modern diving rig, which will bring our river man of the future more shells from deeper water—meaning prosperity.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Contest in Australia There were fifteen competitors in the recently concluded International Gold Cup Competition for 1945, sponsored by the Australian Amateur Cine Society, ACL, of Sydney, with first award going to V. E. Pye, of the Victoria Amateur Cine Society, ACL, for *Inspiration*. Other place winners were N. Chaffer, of AACS, with *Woodland Sanctuary*, and W. Philpot, of VACS, with *Sauce for the Goose*. The board of judges was comprised of Geoffrey King and Frank Brooks, with A. G. Kench, AACS president, in charge of arrangements. W. J. Foster-Stubbs was the projectionist, assisted by L. D. Holmes, ACL, at the dual turntables.

Westwood elects New officers for 1946 were elected and announced at a recent meeting of the Westwood Movie Club, in San Francisco, as follows: Fred Harvey, president; W. C. Johnson, vicepresident; Leo M. Kerkhof, ACL, secretary; Lawrence J. Duggan, ACL, treasurer. Seen on the club's screen at the election meeting were the award winning pictures of the unit's recent annual contest, topped by *Christmas Well Spent*, by J. Allyn Thatcher, ACL. Other place winners in order were *My Master and I Go Romping*, by Donald Day; *The Careless Heiress*, by Eric Unmack, ACL; *The Water Ouzel*, by Rudy Arfsten, ACL, and *Amphibious Attack*, by Andy Colner, ACL. *Hail, British Columbia*, 1941 Maxim Award winner by Leo J. Heffernan, FACL, of New York City, rounded out the program.

MMPC party More than 200 members and guests of the Metropolitan Motion Picture Club, ACL, gathered shortly before Christmas in the *Salle Moderne* of New York City's Hotel Pennsylvania for that unit's annual holiday party and screening. Presented on the smoothly executed program were *Mohawk Pals*, by Frank E. Gunnell, FACL; *Reflections*, by Henry E. Hird, FACL, and *Snow on the Mountains*, 1944 Ten Best award winner screened by the club in tribute to the late Robert P. Kehoe, FACL. *The Tale of a Christmas Tree*, a special recitation created and presented by J. Christian Vogel, ACL, with musical accompaniment on the dual turntables, preceded the serving of coffee and cakes.

Detroit ballots New officers for their second year of activity have been elected by members of the Detroit Cinema Club, ACL, strong, new unit in the motor city. Returned to office are W. C. Brame, president; Howard Hale, vicepresident; Ray Beal, secretary; Clare Williams, treasurer, and Morton K. Adams, program chairman. *Baie St. Paul*, Ten Best award winner by Frank E. Gunnell, FACL, of Staten Island, New York City, was screened on a recent Detroit program.

Chicago appoints Committee chairmen for the veteran Chicago Cinema Club have been appointed and announced by Helen Kirk, recently elected president, as follows: S. J. Hofreiter, technical; A. C. Kadow, programs; Thelma Jones, membership; Myra C. Billings, hospitality; Peter Bezek, publicity; B. J. Babbitt, equipment; William Ludtke, music; Catherine Mulcahy, ACL, reporting. Seen on the CCC screen at late meetings have been *The Athabaska Country*, by Norman R. Hallock, and *The San Blas Indians*, by Fred J. Novotny.

Denver is host Members and guests of the Bell Movie and Camera Club of Denver gathered recently in the fifteenth floor auditorium of the city's telephone building for the group's annual Open House Night. The cine section of the full program included *Our California Vacation*, by D. E. Drummond; *Humming Birds*, by E. H. Eroddy, and *The Elitch Fire*, by A. R. Bowen, ACL. F. L. Brady was chairman of the program committee, assisted by E. E. Wyland, H. G. Lee, E. J. Sparks, M. Eroddy, B. H. Smith and R. L. Curtis.

[Continued on page 76]

A. R. Bowen, ACL

• Above are shown members of the Bell Movie and Camera Club of Denver at "Open House Night"; at this annual meeting, the fine work of the year is displayed; as its service members return, this club is going back to its pre-war activity.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

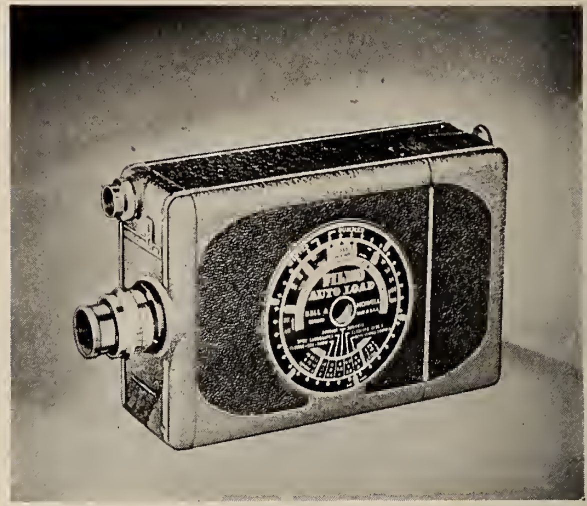
JAMES YOUNG, ACL

Morton telephoto The telephoto lens problem has always been a large one for owners of 8mm. cameras equipped with undemountable lenses. The problem has now been lightened. Cameras (8mm.) equipped only with undemountable half inch *f*/3.5 or *f*/2.8 lenses, generally fixed focus, may now employ the facilities of the Morton telephoto lens, made by the Morton Company, of Minneapolis. This telephoto lens becomes the same speed as the lens to which it is adapted. There is no diminution in exposure over rated apertures of the basic lens—in accord with the well known exposure principles of accessory lens use. The lens is distributed by Arel Photo Supply, 4916 Shaw Boulevard, St. Louis, and Craig Movie Supply, 1053 South Olive Street, Los Angeles.

New Filmo A new, lightweight Filmo Auto Load 16mm. magazine loading camera, developed from the famed "Guzap" camera of aerial warfare, is soon to make its first public appearance from the Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.

The new Filmo will measure 1¾ by 3½ by 5¾ inches; its weight will be only two pounds and seven and a half ounces. Such dimensions make it a truly portable camera of, approximately, pocket size. Another advantage of the Auto Load is the "positive" type viewfinder, fully enclosed, which eliminates parallax. Still another advantage is a new and simple method of film threading, by which a prethreaded film magazine is merely inserted into the rear of the camera. Mid-reel film changes may be effected by means of this film magazine, which is equipped with automatic shutter action, opening after insertion and closing when it is to be withdrawn.

• The Morton telephoto lens, which brings the object three times closer to the camera and substantially subdues ghost and flare.



• Bell & Howell improved 16mm. Auto Load Camera, relative of the "Guzap," which was widely used by the armed forces.

The Auto Load will be made in two models: the Filmo Auto Load, which will operate at eight, sixteen, twenty four and thirty two frames a second, with a one inch *f*/2.5 universal focus lens; and the Filmo Auto Load Speedster, which will operate at sixteen, twenty four, thirty two and sixty four frames a second, with a one inch *f*/1.9 focusing mount lens. Frame and lens speeds will be the only differences between the two models.

Telephoto and wide angle lenses for the Filmo will be interchangeable, and Bell & Howell point out that all their lenses will be coated for the elimination of "ghost."

G.E. flash tube A miniature repeating flash tube, a tiny edition of the powerful repeating flash developed by General Electric, at Nela Park, Cleveland, for night aerial photo reconnaissance, has recently been announced by the United States Signal Corps as the heart of its new automatic camera. First developed for the Surgeon General's office of the United States Army, the camera and its accompanying flash tube are expected to find many uses in science and industry wherever extreme closeup photography is called for. All flashes from the unit are of identical intensity and are color balanced for use with indoor chromatic emulsions.

New "Raptar" The long awaited results of the "Name the Lens" contest sponsored by the Wollensak Optical Company of Rochester, N. Y., have at last been announced by A. A. Wollensak, the company's secretary.

First prize went to Templin R. Licklider, instructor at the Cranbrook School, Bloomfield Hills, Mich., who received $1,000 in Victory Bonds as an award. "Raptar," his suggestion, will be the new Wollensak trade name. The Photographic Shop of Birmingham, Mich., also wins $300 in Victory Bonds, as the photographic dealer with whom the winner trades.

Second prize—$500—went to Peter W. Glaser, of Los Angeles, Calif., for his suggestion "Colotar." Don Howe, of Jackson, Mich., and Raymond E. Sherry, of Dayton, Ohio, both hit on the same name—"Micronar"—and won duplicate third prizes of $250. Dealers who gained by these ideas were the Matus Camera Supply of Los Angeles, Calif., Royal Film Service of Jackson, Mich., and the Malone Camera Shop of Dayton, Ohio.

The contest was judged by [Continued on page 84]

Good to Know—NOW THAT MOVIE-MAKING TIME IS BACK—

Kodak offers "coast-to-coast"

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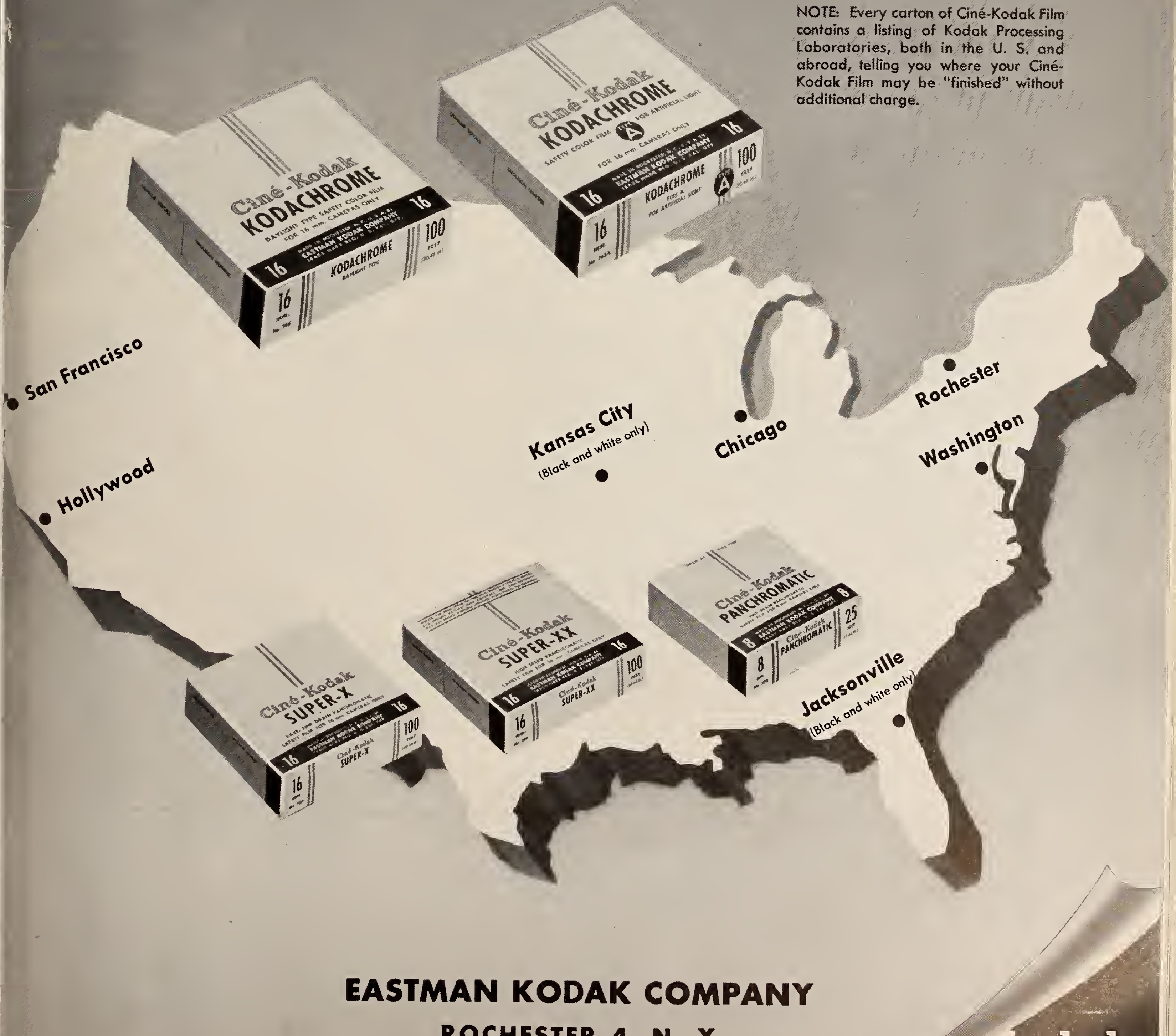
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Like movies, like radio

[Continued from page 58]

may be heightened by dramatization. And, in either emotional or factual dramatization, both movies and radio can make use of any point of view. The story can be told omnisciently, showing the outlook and the feelings of every character, or it can be told from the point of view of a major or minor character observing the reactions of the others. In radio, this last is accomplished by the use of narration. A character takes the lead in telling the story; and, as he begins to narrate an episode, the other characters are faded in, taking their parts in that episode.

Here again, in movies and in radio, the producer must keep all the elements of the script in mind and strive with those elements to produce a clear, conclusive emotional understanding in his audience.

Three other elements in movies are the lighting expert, the assistant cameraman and the makeup expert. In radio, the lighting expert is the engineer, since, in place of shades of light, you deal with shades of sound. In movie making your concern is focus; in radio the term is "balance." The engineer assists the radio producer to achieve a balance between voices, in volume and in the impression of distances.

Perspective is achieved by placing actors at various distances from the microphone. Here the studio manager takes the place of the assistant cameraman on the movie set. The director takes soundings from various parts of the studio and informs his assistant where he wants such and such a character to appear, in relation to other characters, at such and such a time. Since characterization on the air is connoted only by voice, in place of a makeup man you employ a drama rehearsal coach, often the director himself. What would be wrinkles in the face of a character on the screen turns out to be a quaver in the voice of a character on the air. In the effort to perfect production, radio is nearly always rehearsed in scenes just as movies are shot in scenes.

A radio producer uses his imagination just as a movie producer does. As you may fuse two films, to get a cloud background, for instance, so the program producer uses radio background in sound. For a woodland scene he would use woodland noises on a transcribed record. He would instruct the engineer when to bring in the sound, how long to hold it in the background, and when to fade it out. He uses musical "bridges," to denote a change of scene, as you would use movie titles; and, in place of "The End" at the conclusion of the program, he calls for the closing signature on the broadcast.

One difference in the two media is found in the use of the word "filter." In radio the filter is a sound device for making a voice sound distorted, rather than one to clarify it. It is used mostly in filtering a voice, to denote the farther end of a telephone conversation.

But, all in all, the movie producer and the radio producer have much in common. Amateur theatricals are a great help to both, as are experience in the ways of people and a clearly reasoned personal philosophy of life.

The final respect in which similarity in movie and radio production evinces itself is after the program is over. In the movie director or radio producer's mind, the show was never quite so good as he thinks it should have been. It seems there just wasn't enough time for preparation!

Ansco Color movie film

[Continued from page 57]

it is not always possible to arrange your scene in that way, nor is simple front lighting particularly interesting, if it is used constantly.

Another method of reducing the contrast is to use reflectors of white material, such as cloth, or, if you want to be more elaborate, especially constructed reflectors of wood coated with metal foil. The foil should be neutral in color.

No filter is necessary for daylight type Ansco Color film exposed in sunlight or for our tungsten type film exposed by 3200 K illumination or Photoflood lamps. Ansco does supply, however, a series of filters to be used with the film when pictures are made under unusual conditions. These are currently available only in the form of gelatin foils.

There are three ultraviolet absorbing filters which make up the UV series: the UV-15, 16 and 17. These are useful whenever there is an excessive amount of ultraviolet radiation—for example, in making pictures over open water or at high altitudes, and they also help in reducing haze in distant scenes. No increase in exposure is required with any of the UV filters; the only difference between them is the varying degree to which they absorb ultraviolet rays. The UV-15 is the lightest, the UV-16 has somewhat more density (this is the filter generally recommended) and the UV-17 provides the fullest correction of the three.

The second series of filters is to be used in exposing daylight type film under tungsten illumination, and vice versa. These are known as the Ansco Color Conversion Filters, Nos. 10 and 11. The No. 10 is to be used for exposing daylight film indoors, and, with it, four times (or two full stops) the exposure required by tungsten type film, under the same conditions, must be used. The No. 11 filter, to be used for exposing tungsten type film in sunlight, requires an increase of slightly less than a half stop over that needed for daylight film.

As you will notice, the much larger lens aperture required for making indoor pictures on daylight type film, in comparison with tungsten type, makes the use of daylight film in this way strictly an emergency measure, to be adopted only when it is impossible to use the tungsten type. In addition there is the disadvantage that daylight film has a steeper gradation, and produces pictures with more contrast than those that are obtained on tungsten type film under the same conditions. This fact means that indoor lighting for daylight film must be very evenly balanced, to avoid harsh contrasts between highlights and shadows.

On the other hand, the difference in speed between tungsten type film, used outdoors with a No. 11 conversion filter, and daylight film is very slight. Furthermore, the softer gradation of tungsten type film may prove helpful especially for medium shots and closeups of harshly lighted subjects with brilliant light areas and deep shadows. Generally speaking, the contrast of daylight type film is adjusted for average outdoor subjects. Distant scenes, landscapes or pictures taken on overcast days will appear flat and lacking in sufficient contrast, if they are made on tungsten type film. As a result Ansco recommends that whenever possible the type of film balanced for the illumination at hand be used—daylight film for outdoor subjects and tungsten type film for pictures made under artificial light.

Tungsten type film is so balanced that it can be exposed either with 3200 K lamps, such as the G.E. 500 watt PS-25, or with Photoflood lamps. There is a difference in the results obtained, since Photoflood lamps yield pictures which are slightly more bluish, or colder, than those produced by 3200 K illumination. However, unless scenes of one kind are interspliced with shots made with the other type of lighting, so that a direct comparison can be made, the difference is negligible from the standpoint of practical picture taking.

Recommendations for color lighting generally stress the importance of flat front lighting. There is good reason for this stress, since the colors of the subject provide differentiation which in black and white filming must be taken care of by means of highlights and shadows. On the other hand, flat lighting can be carried to extremes; when that is done, the pictures lack character and naturalness.

In fact, it is desirable to use some modeling light, usually placed high and to one side of the subject, in making color movies indoors. You should be sure that the modeling light is built up on a good foundation of flat basic lighting which will illuminate all parts of your subject evenly. A simple, easy to arrange and reliable lighting setup is shown in Fig. 1 on page 57. The exposure is based on the two main lights close to the camera, with little or no account taken of the side light which illuminates only a portion of the scene.

At the present time Ansco Color motion picture film for amateur use is being supplied only in the 16mm. size. For those who want to have their films duplicated in color, Ansco offers such a service.

If you have not tried color movies before, it is time to find out how satisfactory their full color naturalness can be. If you already know that, you will still be interested in trying the new Ansco Color film because of its slightly greater latitude and its very natural appearing color.

Lens coating

[Continued from page 59]

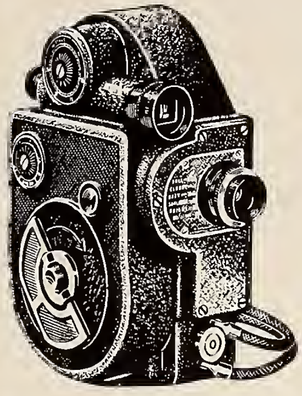
situation is repeated when the light comes out into the air again.

These losses of light can be prevented by adding a thin film of material on each air glass surface. The film should have a definite thickness, one quarter of a wave length, or $\frac{1}{172,000}$ of an inch, for sodium light; it should have a definite refractive index, "n," exactly equal to the square root of "N," the index of the glass used. This precise condition produces interference in the reflected wave at the two surfaces and cancels it out completely.

We need a hard, permanent, insoluble material of an index equaling n = 1.234, for ordinary crown glass. Magnesium fluoride is the best substance found so far, and if any one can think of a better one to use—something which will meet *all* of these specifications—the optical industry will be very appreciative.

It is a fact, of course, that magnesium fluoride is not an ideal material. It does not reduce the reflection loss absolutely to zero. It is not so hard as glass. To meet the ideal condition, we should also need a different coating material, "n," for each kind of optical glass, "N," that we use in making photographic and projection lenses.

Furthermore, any coating can reduce the loss to zero for only a single wave length or color of light. Colors higher or lower in the spectrum will still be reflected in slight amounts; this fact accounts for the bluish purple tint observed in the surface of coated lenses,



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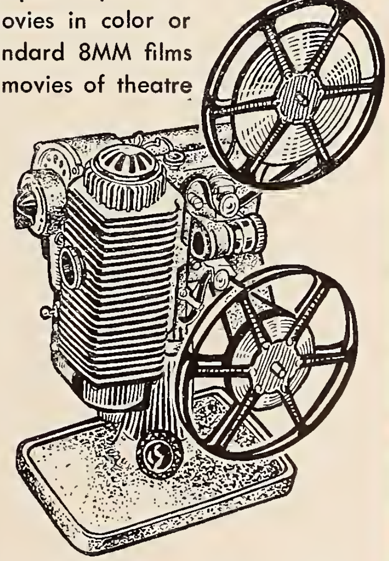

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which has become their mark of identification.

The first step in the lens coating process is to get the surfaces physically and chemically clean.

That is not an easy matter, and it is particularly difficult with old lenses. When the glass parts are freshly polished, however, and there is a considerable quantity of each size, the process of cleaning becomes routine, and it can be done with ordinary solvents. Cleaning can be accomplished quite rapidly if the room is dust free and the humidity of the air is at the proper level. This operation is shown in Fig. 2 on page 59. Cemented elements should be coated as two separate elements, before they are cemented together, with the coating applied only to the side that will be the outer one.

The clean glass parts are then put on metal holders and are suspended at the top of a high bell jar (see Fig. 3 on page 59) which fits tightly on the base plate of a vacuum pump. Special, high vacuum outfits for this purpose were a military necessity; they were developed and made in quantity during the war. While the pump draws the air out of the bell jar, heat is applied to the glass surfaces by a radiant heater, mounted above the lens holder inside the jar.

When the vacuum gauge is down to almost nothing, and the lenses have reached the correct temperature, the magnesium fluoride, a solid white salt, is vaporized from the bottom of the jar. This is accomplished simply by turning a switch to light a tungsten filament, thereby applying rapid heat to the fluoride—which is in a porcelain crucible standing solidly on the base plate of the apparatus.

The evaporation time is carefully controlled. The coating is checked for thickness, as it is deposited on the lens surfaces, by observing the image of a lamp filament reflected to the inspector's eye by the actual surface of the lens that is receiving the fluoride coating. Remember that the coating must be $\frac{1}{172,000}$ of an inch thick—no more and no less! It sounds difficult, but the eye is very sensitive to color differences at this point; so, this method of control has been found to give consistent results. (See Note 2 at the end of this discussion.)

After the coated film reaches the proper thickness for minimum reflectance in green light, the crucible heater filament is switched off and the acquired coating is baked on the glass for a certain time. This baking process hardens the fluoride very considerably and makes it much more resistant to abrasion. The lenses can then be removed from the apparatus as soon as they are cool enough to avoid cracking, and the cycle

TABLE I

Index of refraction ND	*Normal loss* $\frac{(N-1)^2}{(N+1)^2}$	*Loss with two coated surfaces*	*Increased transmission for one coated surface*
1.500	4.0%	1.6%	2.5%
1.540	4.52%	1.4%	3.3%
1.580	5.38%	1.2%	4.4%
1.620	5.60%	0.9%	5.0%
1.650	6.02%	0.8%	5.6%
1.700	6.72%	0.6%	6.6%
1.750	7.44%	0.4%*	7.6%

*ND 1.750 not listed in U. S. Specifications, reference (2); so, the 0.4% value is an estimate.

TABLE II

Lens type	*Number of air glass surfaces*	N_D *average*	*Transmission uncoated*	*Transmission coated*	*Gain, or difference in percent*
Two single or cemented *elements*— Old R. R. *f*/8.0 Double Meniscus *f*/11 8mm. & 16mm. projectors Dagor & Protar lenses	4	1.575	81.50%	95.29%	16.92%
Triplets of Cooke or Tessar form— 8mm. & 16mm. cameras most hand cameras *f*/3.5 to *f*/6.3 slide film projectors	6	1.600	72.01%	94.69%	31.50%
Lenses of 4 separate elements Celor, Syntor, or Dogmar type Compound Gauss lenses *f*/3.5 to *f*/2.0	8	1.610	63.81%	92.47%	44.91%
High aperture anastigmats of recent design *f*/2.0 to *f*/1.3	8	1.625	62.69%	93.15%	48.59%

is repeated with the next batch.

What does lens coating do?

First, it reduces the light loss in an optical system and restores that light to its proper phase and direction in image formation. That is why a coated lens is faster in photography than an uncoated one. Table I on page 74 gives the results for a *single air-glass surface*, at a number of values of the refractive index that are often used.

Table II on page 74 makes a report on *average* results to be expected from certain types of lenses that are in common use. It is computed without consideration of absorption losses in the glass.

Note 1. U. S. Patent No. 2,207,656. See also John Strong, Journal Optical Society of America; Vol. 26, January, 1936, page 73.

Note 2. U. S. Army Specification No. 51-70-4B; U. S. Navy Specifications: Bureau of Ordnance, O.S. 1357; Bureau of Ships, 18-G-7-INT.

(The second, and concluding, part of this discussion will appear in an early number of Movie Makers.*)*

Winter movie games

[Continued from page 65]

handle bar mustache in the process of eating an order of spaghetti. Use closeups here, even if his reaching hands might go out of range. It is the facial expression in this scene that counts.

There will be lots of fun when, on the screen at a later date, you show Bernie attempting to wangle a date with the telephone operator, as his wife pops into the picture. Catching the shadow of the approaching wife is good technique for this shot, employing a semicloseup.

Hildur can go through the opera soprano's rôle with all the action and none of the sound. Pick the right girl for this rôle, film her in a closeup, and you have something!

If you have some fellow like Elmer in your party, a chunky, good natured chap, what better spot for him than to act out the part of a fat man wading through very deep snow? You will have to use a medium shot here.

Grace can be depended upon to do a first class job, as she attempts to give medicine to three children who don't particularly care for it. The choice of children from volunteers is quite an important feature of this scene. Use a medium shot.

Catch Gladys as a dignified woman in the process of making a snowball, with especial care to be unobserved, and then have her throw it. The right subject for this medium shot will bring guffaws in its eventual screening.

Bill can provide entertainment if you get him to portray the actions of an organ grinder with his cavorting (imaginary) monkey on a string. Film Bill as he tries to grind the organ and collect the pennies from the monkey at the same time!

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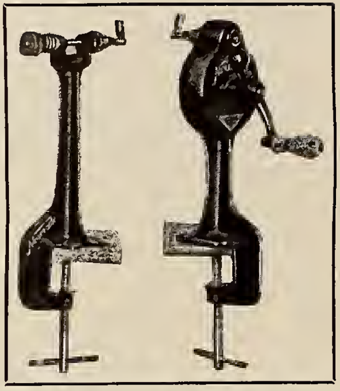

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If Doris is the type, she can pantomime the part of a stylish damsel who insists upon getting shoes a size too small for her requirements. She forces her feet into the sandals with accompanying grimaces and then takes a few steps—only to give up in disgust, as she takes a shoe off and heaves it. Use a medium shot.

The action of these scenes will take some time; so, to keep up the interest of those watching, it might be well for them to guess at the end of each act just what is being portrayed. This thought should encourage your pantomimists to do their best work.

None of these is a tough assignment and none requires any more "props" than you could find in any home. The actors' own ingenuity in their choice of properties is sufficient preparation, as the cameraman will be busy with technical details.

If you cast about among your friends, you will discover that all of them love to act. To record them in their various pantomimes will amuse them no end as the years go by and as styles change.

When the film has been processed, it should be edited carefully. Its title might be *Guess What ? ?* Titling the individual scenes would be a handicap for the uses to which you can put the film later. Make the scene lengths of sufficient duration to offer a good show.

The time will come when you will have all the actors back again, this time for the projection. But these pictures will not outlive their usefulness as soon as those directly involved have seen them. Not by a long shot!

Other friends will be anxious to see these films and they will get fun from trying to interpret the various acts. You may expect virtually complete approval from any audience and they, on the other hand, will have a barrel of fun.

Amateur clubs

[Continued from page 69]

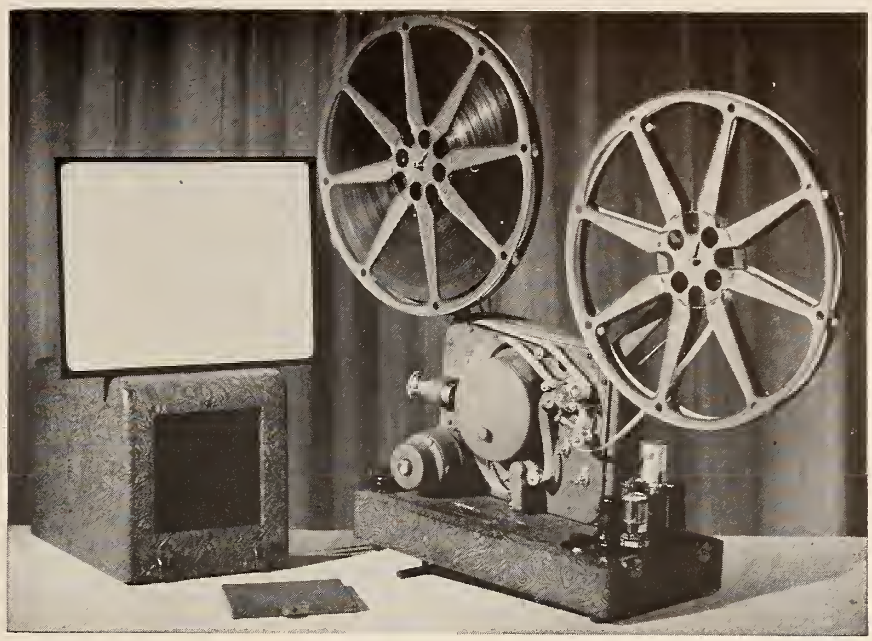
Serve in Salt Lake Homemade cakes and ice cream, served by the unofficial "Ladies' Auxiliary," were the features of a recent informal party held by the Utah Cine Arts Club, ACL, in Salt Lake City. Screen fare for this holiday gathering included *Perpetual Motion*, by Pete Larsen, ACL; *The Little Co-ed*, by Mrs. Al Morton; *A Man's World*, by Mrs. Le Roy Hansen, and *In Old Mexico*, by T. R. Pope, ACL. Mr. Pope, as president, heads a new board of Cine Arts officers, which includes Mr. Larsen, vicepresident; Al Londema, ACL, treasurer, and Lorraine Olsen, secretary. Serving with them on the board of directors are George Brignand, Theo Merrill, Ed Madsen and Le Roy Hansen.

San Francisco chooses New officers for 1946 were elected and installed at a recent holiday dinner gathering of the Cinema Club of San Francisco, as follows: E. L. Sargeant, president; Lawrence J. Duggan, ACL, vicepresident; Rudy Arfsten, ACL, secretary; Lloyd Littleton, ACL, treasurer. Serving with them on the board of directors are Leon Gagne, Dave Redfield and Charles D. Hudson.

More for Metro *Around South America,* a feature length travelog by Herbert S. Simpson, ACL, and *How to Improve Your Pictures,* a lecture by Harris B. Tuttle, of the Eastman Kodak Company, have been highlights of late meetings of the Metro Movie Club of River Park, ACL, in Chicago. Also seen on the club's screen have been *Vacation in the Rockies,* by Harry Frick; *A Fisherman Dreams, Beginner's Luck* and *Memories,* by Curtis Talbot, ACL. The annual Metro Christmas party was acclaimed by all concerned as the best ever.

For Schenectady *Planning Personal Films,* a roundtable discussion led by Harlan Webber, was the feature of a late meeting of the Cine Group, Schenectady Photographic Society, ACL, in upstate New York. Mr. Webber's points were illustrated by screenings of *Pinocchio's Jack O'Lantern, Things that Easter Brings* and *Toys for Two,* from his own camera, and *Christmas,* by Tom Evans. At an earlier gathering, the cine section heard from R. V. "Gadabout" Gaddis, but lately returned from duty with the Army's Special Service unit.

Albany attentive A discussion of the problems of winter filming, by William Wright, and a lecture on script writing for nontheatrical films, by William Kennedy, have held the attention of members of the Amateur Motion Picture Society of Albany, ACL, at recent gatherings in New York's capital. Mr. Kennedy is a staff cameraman in the State Department of Health. Francis Spoonogle, ACL, and Arthur Tucker, ACL, of the neighboring Schenectady Photographic Society, ACL, have been recent visitors with the Albany unit, for a screening of Mr. Spoonogle's 8mm. pictures which included his 1945 Honorable Mention winner, *Backyard Zoo.*



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Progress Through Engineering, 2 reels, 16mm., black and white, sound on film, running 18 minutes.

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AVAILABLE FROM: Department of Public Relations, General Motors Corporation, 1775 Broadway, New York 19, N. Y.

Progress Through Engineering, produced by the Jam Handy Organization for the General Motors Corporation and released last September, depicts the relationship of the engineering profession to modern civilization. The film emphasizes particularly the all inclusive aspect of engineering—home comforts, electricity and even our luxuries. The picture shows the coordination between industry and its engineering staffs in developing the finished products.

Unfinished Rainbows, 16 and 35mm., color, sound on film, running 36 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Motion Picture Department, Aluminum Company of America, 801 Gulf Building, Pittsburgh 19, Pa.

Unfinished Rainbows, produced in Hollywood and starring Alan Ladd, furnishes excellent entertainment as well as giving a pictorial biography of aluminum. The story not only tells how Napoleon III of France recognized aluminum's potentialities, because of its light weight, but also illustrates dramatically the ideal of individualism which is embodied in democracy. The film explains how, at first, aluminum was difficult to obtain in commercial quantities, and how, later, Charles Martin Hall discovered a low cost extraction method. *Unfinished Rainbows* also describes the industrial struggle for markets and the part played by aluminum in the race for victory in World War II.

Atacama Desert, 1 reel, 16mm., black and white, sound on film, running 20 minutes.

OFFERED TO: groups.

AVAILABLE FROM: The Interim International Information Service, 444 Madison Avenue, New York 22, N. Y.

Atacama Desert is an interesting account of life and industry in the hot, dry Atacama Desert of Northern Chile. In this region are found the rich nitrate deposits for which Chile is famous. Modern mining methods are shown, and there is also an entertaining and fascinating study of the life of the natives of the section. The picture was produced by Julien Bryan.

Wheels Across Africa, 16mm. black and white, sound on film, running 30 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20, N. Y.

Wheels Across Africa, produced for the Dodge Division of the Chrysler Corporation, is a presentation of the Denis-Roosevelt African Expedition pictures taken on their trip across the Atlas Mountains, through the Great Sahara Desert and across the continent to the Indian Ocean. In Morocco, there are scenes of fakirs eating broken glass. Once in the Belgian Congo, there are rarely witnessed scenes of native life and mores. All species of wild animals are shown in their natural habitat. Ably narrated, this picture is an excellent commentary on African customs and animals.

Night Mail, 3 reels, 16mm., black and white, sound on film, running 25 minutes.

OFFERED TO: groups.

AVAILABLE FROM: British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Night Mail is one of the most famous of all factual films produced in Great Britain during the past ten years. The primary aim of the picture is the dramatization of various public services performed by the government. *Night Mail* humanizes the nightly journey of the "Postal Special" from London to Scotland. This excellent film can properly be termed a classic in the human record field.

10,000 Feet Deep, 16mm., black and white, sound on film, running 20 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20, N. Y.

10,000 Feet Deep, produced for the Shell Oil Company, Inc., gives authentic information about exploration and drilling for oil. The film includes both the exploration by geologists for petroleum and the actual operations used to recover the oil from the earth. These two phases in the story of oil are demonstrated with animations and narrated in simple, non-technical language. The setting is in the bayous of Louisiana, and it presents a special problem, in that machinery must be floated to the drilling site and then mounted on barges. The climax comes when the "gusher" is actually brought in and the oil covers the surrounding area.

Courtesy counts

[Continued from page 61]

Once the show has started, the guests should concentrate all their attention on the screen. They should not discuss the film, nor talk to one another, especially about something having no bearing on the picture being shown. There should be no interruptions; but, of course, applause that does not interfere with the narrative is welcome.

Movie makers are sensitive souls. "Wise cracks," no matter how clever they may appear to their originators, are definitely taboo. More often than not, they are tactless, devoid of genuine humor and are a rude interruption. Guests seated on the aisles should not bend over and cast a shadow on the screen. Neither should they change seats while the picture is on. Late comers should wait until the intermission before they take seats. If one must leave when the program is on, he should do so without disturbing any one.

The question of the refreshments to be served at a movie party is one for the host and hostess to decide. As a general rule, light "snacks" and cool soft drinks or coffee and cakes are in great favor. An elaborate spread, which takes time to serve and consume, is out of order at a function which is to be devoted primarily to screening motion pictures.

Cocktails and other forms of "liquid inspiration" are often not conducive to maintaining audience interest at a home movie party. Opinion varies as to the most suitable time for serving refreshments. Some persons prefer to break the program midway, by devoting about fifteen minutes or a half hour of the main intermission to eating and drinking. Others believe that it is better to go through the entire program, to clear away the equipment and then see to it that each guest is served and that he also meets the other guests, if he is a late arrival.

Few movie makers would enjoy their hobby were it not for the appreciative audiences who see their screenings. The gracious host of a movie party will, therefore, express his thanks to his departing guests at the close of the program. Thanks and compliments from guests are always appreciated.

Movie making, one of the newest hobbies, is fast becoming a very popular social diversion. To achieve success in this interesting field of activity, one must combine the skill of the technician and artist with the art of being a pleasant host or guest. Yes, it is a social as well as a technical adventure.

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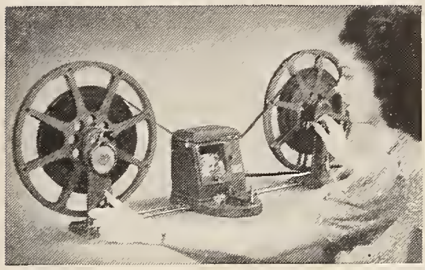

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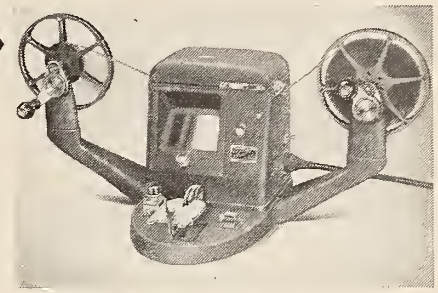

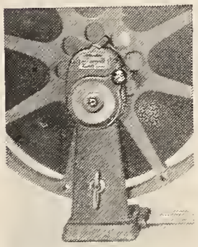

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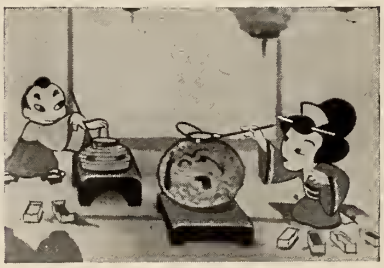
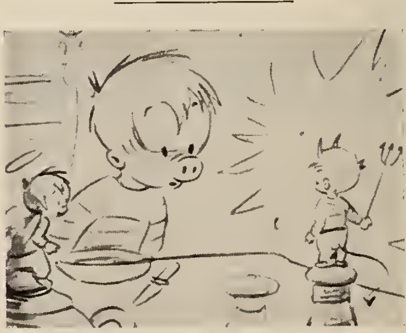


■ *Chinese Lanterns*, in 8mm. and 16mm., sound on film and silent, in five standard sizes and prices, black and white, is released by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Oscar the Ostrich, a cartoon hero, meets a Chinese boy and girl. In an attempt to be friendly, Oscar shows them how fancy Chinese lanterns should be painted. In the midst of this lesson, a wind rises and carries the children off in the lanterns. Oscar solves all problems by rescuing them.

■ *Three Little Bruins Make Mischief*, in two 8mm. and three 16mm. editions, including one sound on film version, black and white, may be obtained from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. This is the hilarious story of three small bears who, one day, wander out of their forest and happen upon a farm. Their visit involves encounters with such oddities—to a bear—as a cow, a goose and a horse. Then they find the kitchen, which, naturally, complicates things.

■ *Stage Door Canteen*, fourteen reels, 16mm., black and white, sound on film, may be obtained through Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Featuring forty eight stars and six name bands, *Stage Door Canteen*'s story revolves around the experiences of several service men on short leave in New York—most of which they spend in the city's famed wartime entertainment center. The bands present are those of Benny Goodman, Xavier Cugat, Kay Kyser, Count Basie, Freddie Martin and Guy Lombardo.



■ *Good Manners*, two reels, 16mm., black and white, sound on film, is a Hugh Harmon production released through Pictorial Films, Inc., of 1270 Sixth Avenue, New York 20, N. Y. *Good Manners* is the cartoon story of "Johnny," who, in modern terms, is the victim of a split personality; "Johnny" is composed of two selves—"Goodself" and "Badself"—who are portrayed in the film by two imps. The film is the tale of the struggle between these two selves to determine which one is to conquer "Johnny" permanently.

Putting in the family

[Continued from page 63]

to let them appear too prominently. When we make a scenario film, the main rôles are usually played by some of our friends, with the supporting or minor parts assigned to members of the family. If it is a scenic picture, a member of the family is often placed in the foreground, and cautioned not to face the camera. A short time ago, we saw a picture made in color. The scenes were well framed and excellently filmed, and the subject matter was fairly interesting. However, the filmer's wife, quite a large woman dressed in shorts, would emerge, at intervals, from the background and walk toward the camera until she all but blocked the view.

We found that the members of the family can be included in the film in a number of ways without having them too obtrusive. Here are four methods which we have used:

1. They have been placed in the foreground of scenic pictures, to give depth to the scene.
2. We have used them whenever it was necessary to have somebody point out any item of special interest in a close-up, or where we needed some persons surrounding a center of interest.
3. They have been used in introducing scenes where it was necessary to tie action shots together.
4. We have assigned them minor rôles in regular scenarios, and, if there were no rôles, we have written in parts for them.

Scenic shots present excellent opportunities for placing a member or members of the family in the picture, thereby helping to make it even more attractive by giving it depth. However, no one should be allowed to face the camera; he should be looking out at the scene, or your audience's attention will be attracted to the foreground instead of concentrating on the scene. By placing a person in the right or left corner of the framing, his face can be turned in three quarters profile, that he may be recognized; but he should gaze into the distance without moving. I made a beautiful color shot of a big rock against a deep blue sky including some white clouds floating by, with my two youngsters perched atop the rock. Then I asked them to wave to me, and the shot was spoiled. By waving their arms, even though they did it slowly and gracefully, they broke the feeling of grandeur and beauty which had been created, with the result that I never used the shot.

Members of the family can be employed advantageously in shooting scenes that require some person to point out an object of interest or to engage in a simple act that aids in pro-

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ducing the main action of a shot. For example, if you want to take a picture showing how an elephant eats peanuts, let your youngster or wife feed them to him, but be sure to stress the fact that the primary purpose of the shot is to show how the elephant employs his trunk to get the peanuts; anything the human beings may do, out of the ordinary, tends to distract the audience's attention from the elephant.

Every one has a number of choice movie shots stored away, which he has taken from time to time and does not know how to use. Some years ago, I found that I had a number of good flower shots on hand, taken at various times of the year; I decided to make a so called flower picture out of them. In order to combine all the seasons in one picture, I showed my wife seated before the fireplace in winter, looking at a book on flower arrangements; then she fell asleep. At various points in the picture, where I needed a scene to tie it together, I showed flashbacks of my wife asleep in a big armchair. Whenever I show the film, the audience slowly becomes aware of the fact that it is a dream, and this realization helps to make the picture more enjoyable.

Of course, the most direct way to present your family in the movies is to write a regular scenario and to give them active parts in it. If the theme of the scenario is popular, the probability of the picture having wider audience appeal is greater. However, unless the script is written especially for your family, it is better to have them play minor parts. The reason for this is to forestall any criticism to the effect that the picture is too much of a one family affair. On the other hand, do not leave any members of your family out, because they may feel that, as long as you are making a picture, they should be in it.

So, in order to keep the family relationships amicable, include them all, even if it means writing in a big part for your mother-in-law!

Multiplane sets for filming with models

[Continued from page 62]

in the camera and we shall make full use of our old friend:

$$I = \frac{O}{D}$$

In Fig. 2A, if "X" is the hill, distant by 5000 feet, and "Y," the nearest tree in our "natural" landscape, thirty five feet away from the camera, let us imagine that the camera moves a distance of ten feet, in a direction at right angles to the axis, from "C" to "C'." We shall obviously get exactly the same *relative* movement if we imagine the camera to be stationary and the objects to move ten feet in the opposite direction, as shown in Fig. 2B. These movements then produce image movements from "xy" to "x'" and from "xy" to "y'" on the film, "F." Using our formula, we can calculate the magnitude of these image movements:

$$x \text{ to } x' = \frac{10 \times 12}{5000 \times 12} = .002 \text{ inches.}$$

$$y \text{ to } y' = \frac{10 \times 12}{35 \times 12} = .286 \text{ inches.}$$

That is, the image of the near object moves across nearly the whole length of the frame, while the image of the distant hill moves an infinitesimal amount. Thus, the nearer the object, the greater its apparent movement across the field of view, confirming our observations through the railroad car window.

To revert to our model set, if we wish to hold the puppet in the center of the frame, as he walks along the road, we shall find that the easiest way to do it is by keeping the camera and puppet stationary, though imparting a "walking" movement to him, and allowing the background to move past. To secure the realistic effect for which we are striving, however, each plane must be moved, to correspond with the apparent movement which would be observed in the life sized scene. Since we have already "compressed" the scene in depth in applying it to the model stage, the calculations for these different rates of movement would appear to be very complex. We can only try it; so, let us work out two examples, assuming the road to be straight and the camera to be mounted on a trolley running on a parallel track.

In the situation that we considered, in which we used the formula, a movement of ten feet relative to the camera on the part of the hill, 5000 feet distant, produced an image shift of .002 inches. Reference to Fig. 3 in December, 1945, Movie Makers will remind us that, in the model set, the hill "plane" is placed forty six inches from the camera. From the formula,

$$O = ID,$$

we shall obtain the same image shift if we move the hill "plane"; thus,

$$O = .002 \times 46$$
$$= .092 \text{ inches.}$$

Similarly, for the tree at thirty five feet, or twenty six inches in the model:

$$O = .286 \times 26$$
$$= 7.43 \text{ inches.}$$

Now these figures should be familiar; we have seen them before. Let us turn back to the table in the second article in this series (in December, 1945, Movie Makers) which gives the true scale of each plane in the model in terms of the equivalent of ten feet in the prototype. There it is:

Plane T_1: 10′ = 7.43 inches.
Plane H: 10′ = .09 inches.

A little thought, and this answer becomes obvious; but, explaining it in this way will, I think, prove that we shall get "natural" results in the model by moving each plane at the true scale rate of the original.

Practical methods of accomplishing all this, together with a simplification of the calculations necessary, must wait for the next article. Meantime, I want to show how, in the model set, we can go one better and reproduce the moving scene in a way even more "natural" than will the camera in filming the actual scene, unless the camera is very carefully controlled.

If, in looking out of our railroad car window, we could so "fix" our eyes, after the style of a tailor's dummy, that our line of sight remains constantly perpendicular to the line of the railroad track, then we should see the scene in exactly the same way as the camera, assuming it to be fixed to the car or mounted on a trolley running on the track. In practice, we find it extremely difficult to do this, and our natural tendency is to pick out a prominent object some distance away or, more often, the most distant object of all.

Subconsciously, we keep our eyes fixed on this point and we now see the landscape in a slightly different way, apparently *revolving* about the point which we have selected, as this has become truly fixed as far as the retina of the eye is concerned. We get this same revolving effect in Fig. 1A only because the "vanishing point" of the telegraph wires is at infinite distance; we proved that a movement of the image, though slight, did take place in the case of the hill distant by 5000 feet. The revolving effect can, of course, be accomplished by the cine camera, if it is constantly aligned on the feature chosen as the "hinge point." This feat is often difficult to perform accurately in practice, whereas, in the model set, both methods are equally simple.

In Fig. 3A, we get the condition in which the distant object has been selected as the "hinge point"—in this case, the hill in our "natural" landscape. We must now imagine that the puppet moves a distance of ten feet from "P" to "P′" and that the camera is tracked from "C" to "C′," to keep him in the center of the frame. In both cases, movement now takes place on an arc of a circle whose center is at point "H," 5000 feet from the camera. The *relative* movements of the other features

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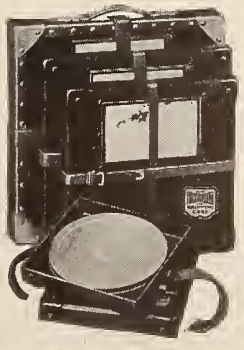

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of the landscape, or planes in the model set (as it does not matter whether the objects move or the camera) will be proportional to their radial distances from the hinge point, "H." Since the movement of the puppet, "P," is ten feet at a radial distance of 5000 minus twenty, or 4980 feet, we can calculate the remainder by proportion. Thus:

$$\frac{\text{F to F}'}{\text{HF}} = \frac{\text{P to P}'}{\text{HP}} \quad \text{or,}$$

$$\frac{\text{F to F}'}{5000\text{-}30} = \frac{10}{4980}$$

i.e. $\text{F to F}' = 9.98$ feet.

Now we know that the true scale of plane "F" in the model set is such that eight inches is the equivalent of ten feet on the full sized landscape. Therefore the plane movement required amounts to:

$$\frac{9.98}{10} \times 8 = 7.98 \text{ inches.}$$

The remaining movements are worked out in the same way with the following results:

Plane	*Arc movement feet*	*Scale factor*	*Model plane movement*
F	9.98	.800	7.98 ins.
T_1	9.97	.743	7.40 "
T_2	9.63	.107	1.03 "
T_3	9.42	.090	.85 "
W	8.19	.040	.33 "
H	Nil	.009	Nil "

The hill is so distant, compared with the other selected objects in the landscape, that, in this particular example, the differences between the two methods are relatively small. To give a further illustration, we shall consider the more complicated case in which T_3 is chosen as the "hinge point." Here, the differences are considerable, and it is to be noted that, while objects between T_3 and the camera move across the screen in a direction opposite to the supposed direction in which the puppet is walking, objects beyond T_3 move in the *same* direction as the puppet. If you find this hard to believe, go outside, take a short walk along the road and confirm it for yourself by direct observation!

This example is illustrated in Fig. 3B. Again, all apparent movements are proportional to the radial distances from T_3. Taking our basis as ten feet for the puppet (distant 400 minus twenty, or 380, feet from T_3) we have:

$$\frac{\text{F to F}'}{400 - 30} = \frac{10}{380}$$

or, $\text{F to F}' = 9.74$ feet.

Multiplying by .8, this becomes 7.78 inches in the model; the others are as follows:

Plane	*Arc movement feet*	*Scale factor*	*Model plane movement*	*Direction*
F	9.74	.800	7.78 ins.	"Plus"
T_1	9.60	.743	7.13 "	"
T_2	2.63	.107	.28 "	"
T_3	Nil	.090	Nil "	—
W	15.79	.040	.63 "	"Minus"
H	105.26	.009	.97 "	"

If the road along which the puppet is walking *is* straight, these calculations hold good only so long as the arc of movement may be considered to be the same as a straight line. Thus, the closer the "hinge point" selected, the shorter the shot possible; but, as this is equally true on a full sized scale, since we shall select a near object for only a short time, then transfer our attentions to another, no real complications are involved.

One further point of interest should be noted. In any of the three examples given previously, if there is an object between the camera and the puppet, it will appear to travel past at a greater rate. In the case of the camera mounted on a trolley, this apparently faster travel occurs because, being nearer, the movement of the image will be correspondingly greater. In the other two cases, this effect will be combined with the fact that the arc movement will be somewhat more than ten feet. This will disclose itself in the calculations, and it does not mean that there has been an error in the arithmetic!

(The fourth of five parts of this discussion will follow in an early number of Movie Makers. *The whole series is published partly concurrently with British publication through the courteous cooperation of* Amateur Cine World, *London.)*

News of the industry

[Continued from page 70]

A. A. Wollensak, Ed Wolff, head of Wollensak's advertising agency, and Henry M. Lester, editor of Photo Lab. Index.

Craig distributes The Craig Movie Supply Company has recently announced that it is now in charge of western distribution for two more items of motion picture equipment: the "Professional Junior" tripod with removable head, which it will distribute for the Camera Equipment Company of New York City; and the Morton telephoto lens, which it will distribute for the Morton Company, of Minneapolis.

Ansco appointment Succeeding Lloyd E. Varden, Dr. John A. Tiedeman has been appointed director of the education department of Ansco, Binghamton, N. Y.

A former associate professor of physics at the University of North Carolina, Dr. Tiedeman (formerly Commander, USNR) has been until recently attached to the United States Naval Academy.

MGM and 16mm. Hollywood's recent strong entry into the 16mm. field was keynoted on December 19 by the appointment of Lieutenant Colonel Orton H. Hicks, late AUS, as head of Metro-Goldwyn-Mayer's 16mm. Department, located at 1540 Broadway, New York City.

Colonel Hicks has worked in 16mm. for the past twenty years. In 1928, it was he who arranged for the release of the first major 16mm. feature. During the war, Colonel Hicks was head of film distribution for the Army, a capacity in which he learned much concerning the problems of distributing 16mm. film throughout the world.

Colonel Orton H. Hicks leaves Army to manage MGM 16mm. work

MGM's plan is to cover the world, except for the United States and Canada, with roadshow circuits. It also intends to inaugurate 16mm. service in the thousands of foreign towns and villages that have hitherto had no access to motion pictures. There will be no conflict with 35mm. installations, as 16mm. equipment will be placed only in virgin territory.

Paricutin Back in 1943, Ralph E. Gray, FACL, shot a 1000 foot motion picture of Mexico's famed volcano, Paricutin. The film won him a Ten Best award in the Movie Makers listing of that year.

Since that time, Mr. Gray has shot another 900 feet of totally fresh material from Paricutin. From this footage, he has made a 100 foot reel of highly selective, hand picked shots of the volcano, emphasizing the drama and destruction of the fabulous natural phenomenon in all their might. Prints

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Culbertson back George K. Culbertson of 5133 Juanita Avenue, Minneapolis, after a sojourn in the army, announces that he is once more back on the job of producing and selling sound equipment. His dual turntable, which was so well received some years ago, is again available.

Burrows to Victor New director of distribution for the Victor Animatograph Corporation of Davenport, Iowa, is Lincoln V. Burrows, who, during the war, was chief of the Photographic Section of the War Production Board. Mr. Burrows was with the War Production Board from 1942 until 1945, during which time he dealt with the production and allocation of all types of photographic equipment, film and paper. From 1935 until 1942, he was associated with the Eastman Kodak Company.

"Swing-tilt panhead" A new cast aluminum and brass "panhead," known as the "Swing-tilt," has just been released through the Arel Photo Supply Company of St. Louis. Of rigid construction, the new head is suitable for either motion picture or still work. It has a two and a quarter inch head plate and a ten and a half inch handle.

"Boogie woogie" The release of *Rocco Blues*, a one reel musical film with Louis Jordan and his band, has been announced by Commonwealth Pictures Corporation. The picture features the work of a "boogie woogie" pianist, Maurice Rocco.

DeVry honored An award for merit for outstanding achievement in the development of motion picture sound equipment and for its use in training and entertaining the Army and Navy was presented to William C. DeVry, president of the DeVry Corporation, of 1111 Armitage Avenue, Chicago 14, Ill., recently in a ceremony at the New York Museum of Science and Industry. A broad exhibit of DeVry equipment was shown at the time of the presentation.

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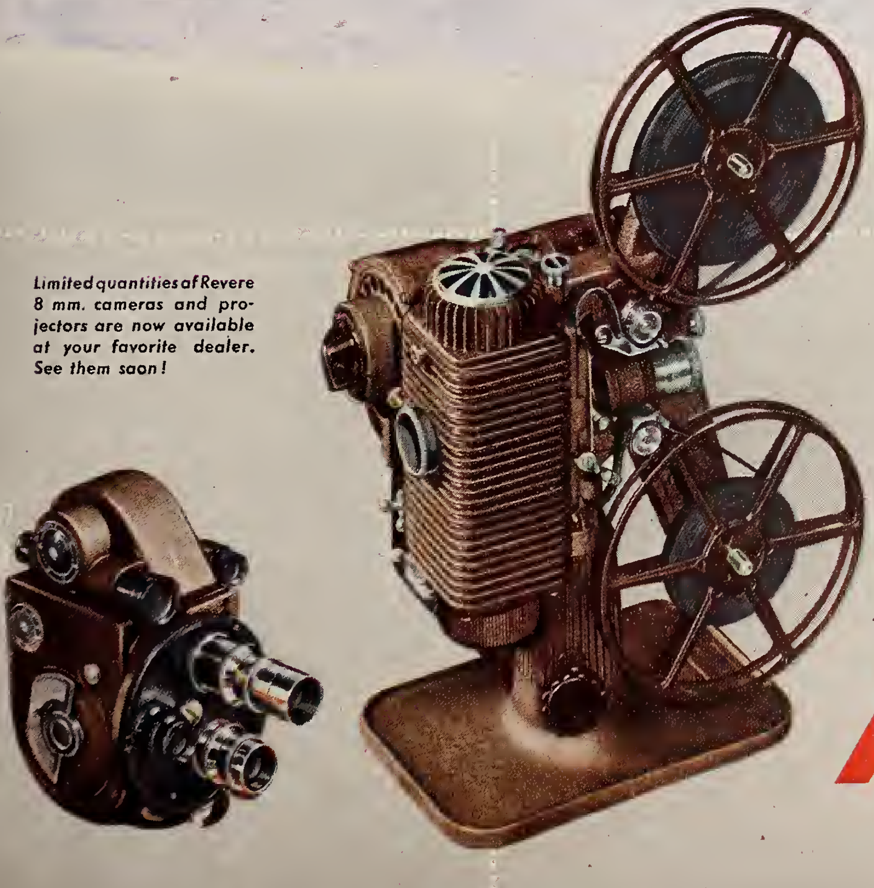

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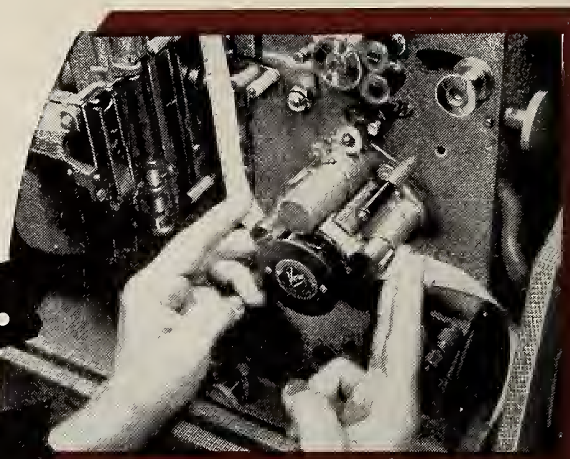

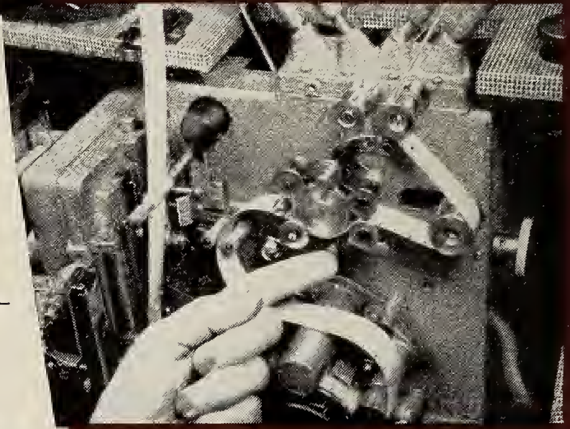

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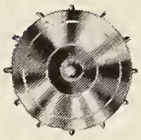

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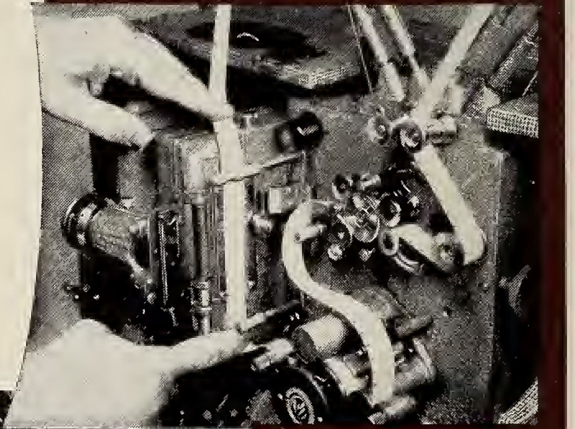

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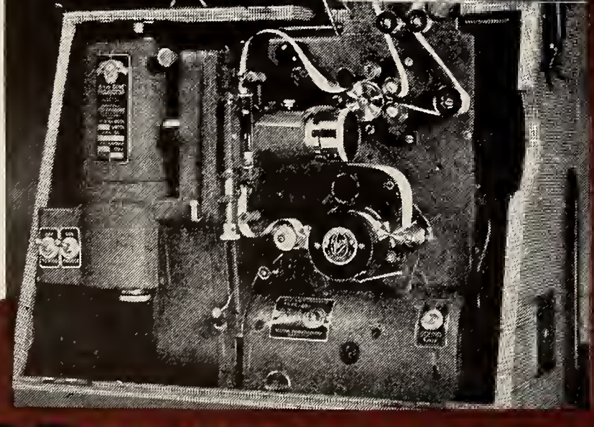
16



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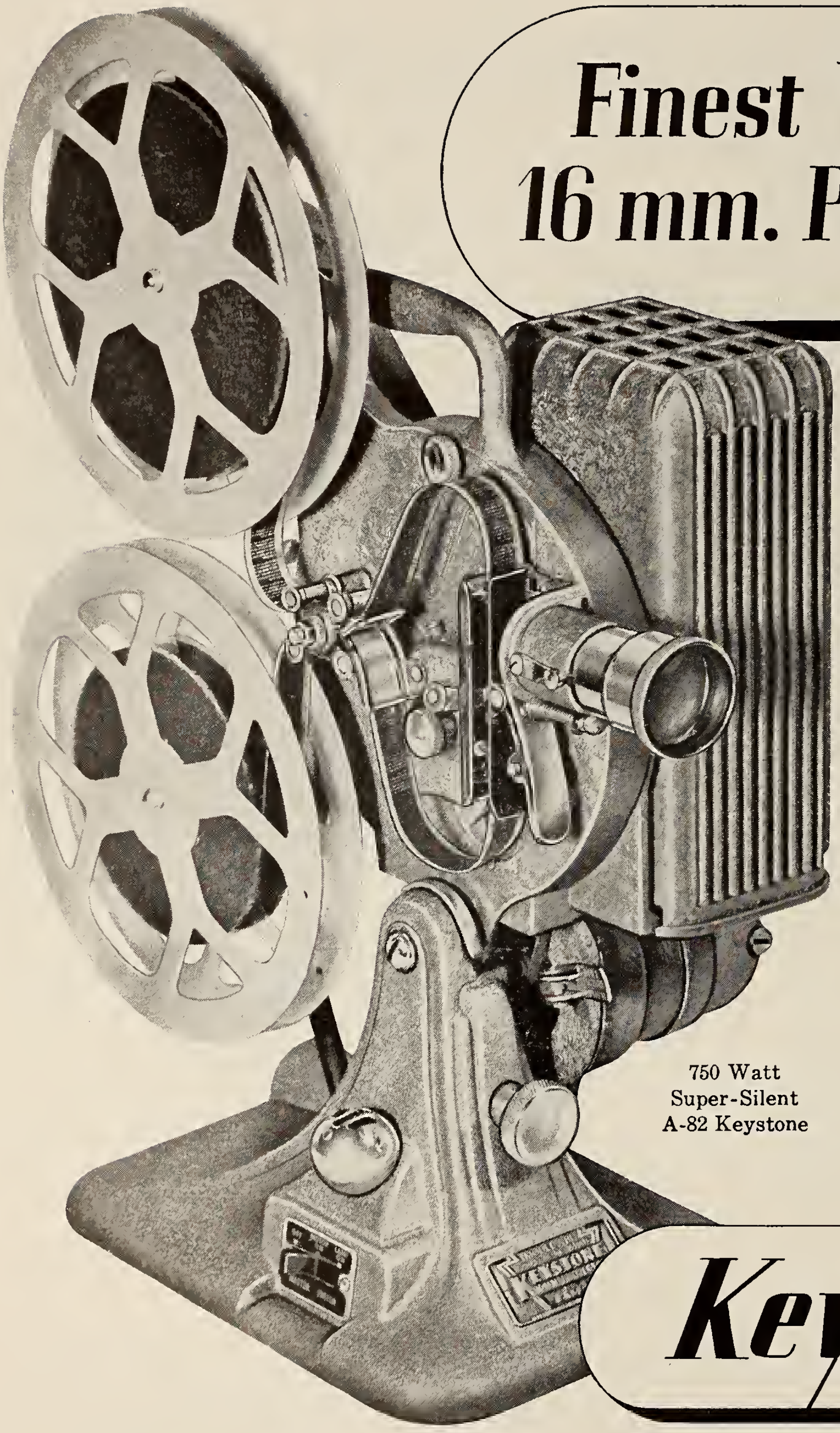

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 March, 1946 Number 3

Closeups . . . 94

Free films . . . 96

Specific service, *editorial* . . . 99

Land Snakes Alive! . . . *Leo J. Heffernan, FACL* 100

Making stroboscopes . . . *Charles J. Ross, ACL* 102

Discharge—and diploma . . . *George Oliver Smith, ACL* 103

Using basic effects . . . *James W. Moore, ACL* 104

Lens coating, *Part 2* . . . *Alan A. Cook* 105

Practical films . . . *Royal Whiting, jr.* 106

A film about film tricks . . . *John Lepanne* 107

The clinic . . . 110

Amateur clubs . . . *James W. Moore, ACL* 111

News of the industry . . . *James Young, ACL* 112

Films you'll want to show . . . 120

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• ON THE COVER: Kodachrome courtesy ELECTROMET REVIEW.

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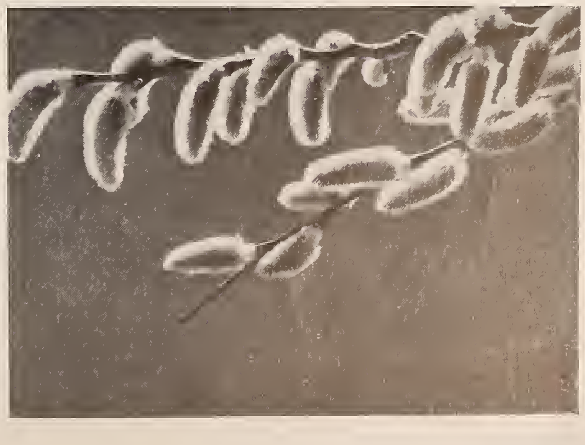
Philip D. Gendreau



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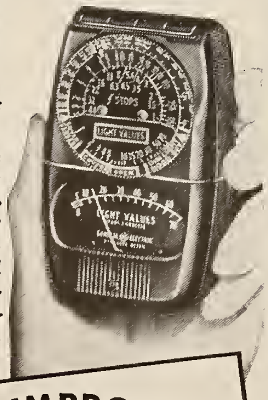

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606-165A

Closeups—What filmers are doing

With Crown Prince Frederik of Denmark as the guest of honor, 2000 persons gathered last month in Copenhagen, the Danish capital, for a screening of *The Glory of Our National Parks*, by John V. Hansen, FACL, the Amateur Cinema League's vicepresident. Mr. Hansen, accompanied by Mrs. Hansen, had flown to his native land for their first visit since 1939. Later, in England, Mr. Hansen presented the same feature length travel study before 200 members and guests of the Council of the Royal Photographic Society, in London.

We have seen, over the years on this post, a lot of films of New York City. You get to know what to expect: the Statue of Liberty, Rockefeller Centre, the downtown skyline and Times Square in its glittering evening gown. They are good things, these subjects. They are, in truth, phases of New York's many sided life—and they amuse and please the folks back home.

They Walk the Streets, however, is quite a different film of the great metropolis. Running 400 feet of 16mm. monochrome, it is a stark and stirring record of New York life, unknown to her casual visitors and scarcely seen even by her residents. *They Walk the Streets* starts in where other films leave off—at four in the morning, when the bars are closing, the dance bands are muted and once bright Broadway is gray with weariness and dissipation.

The film is a product of some half a dozen mornings of pre-dawn prowlings by George Oliver Smith, ACL, lately stationed as a sergeant in the Signal Corps Photographic Center, at Astoria, N. Y. It is candid camera work at its best—often amusing, occasionally shocking and inevitably honest. Brief titles, scrawled with chalk across the littered sidewalks, enhance its mood and motivation.

More than 600 photographers and cinematographers gathered recently at New York's Hotel Pennsylvania for a program, *Tops in Photography*, presented by the Metropolitan Camera Club Council. Still prints, color slides and two Kodachrome motion pictures comprised the program, and our scouts report that the movies stole the show. They were *In His Own Judgement*, 1944 Maxim Award winner, by Joseph J. Harley, FACL, and *The Voorlezer's House*, a Ten Best Award winner, by Frank E. Gunnell, FACL.

Charles J. Ross, ACL, who gives you the lowdown this month on the design and use of stroboscopic discs, is also known around these parts for another enthusiasm—amateur movie clubs. Although living in Yonkers (which is some umpteen miles from New York City), Mr. Ross was an active member of the Metropolitan Motion Picture Club, ACL (in Manhattan), and an able president of the Brooklyn Amateur Cine Club, ACL, across the river.

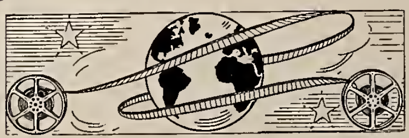
Thus it was that, when business took him recently and permanently to Los Angeles, speculation was rife on how long it would take Mr. Ross to get in touch with the local movie groups. His former colleagues among the MMPC gave him less than a week, while the BACC boys cut it down to the third Los Angeles phone call. . . . Well, we have now heard from Mr. Ross since his arrival in L.A., and all bets are off. He says he couldn't think of anybody else to call after he had phoned his office; so he was in touch with the Los Angeles Cinema Club by the second nickel.

Father Louis Roger LaFleur, ACL, dropped in the other day, on his way back to Montreal, to report on the success of his recent screening of *Indian Life in Northern Quebec*, presented before several hundred members and guests of the Geographical Society of Philadelphia. Father LaFleur will show the same film late in March, as a guest of the National Geographic Society, in Washington's Constitution Hall.

LeRoy Segall, ACL, like the good friend of fellow filmers that he is, has sent us a report on regulations governing filming from the air, as encountered during his recent trip. Briefly, and encouragingly, there don't seem to be any. Traveling via Pan American Airways, Mr. Segall flew and filmed over Mexico, Cuba and the United States without running into any serious difficulties. Says his ACL membership card helped on more than one occasion to reassure the various officials.

Home From The Wars: Staff Sergeant Robert M. Coles, ACL, after one and a half years overseas in the European theatre. Attached to the Army's Fiscal Office, Mr. Coles saw service in Africa, Italy and France. Captain Charles Coles, other half of the familiar pre-war filming team of Cine-Coles, is still with the Army Air Forces, at Wright Field, Ohio.

Also Lieutenant Alfred Sylvanus, ACL, of the Army Signal Corps, after three years of varied duty in the Pacific. The last we heard from Lieutenant Sylvanus, he was unofficial chairman of a burgeoning amateur movie club on Kwajalein. As he left ACL headquarters, he was again headed for the West Coast—and a job with M.G.M.



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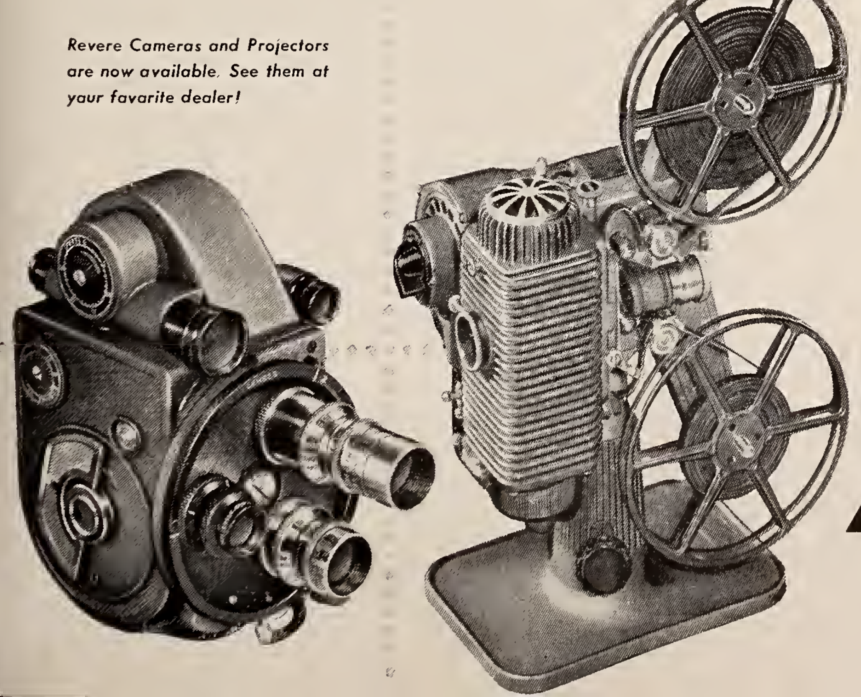

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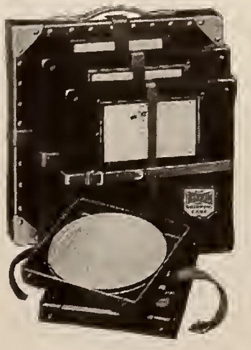

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On the Air, 16mm. black and white, sound on film, running 28 minutes.

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Available from: Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20, N. Y.

On the Air, produced for Westinghouse Electric Corporation, shows how radio programs are written, rehearsed, timed, produced and how they are transmitted to the listener through modern circuits. Of particular interest is a sequence demonstrating how simple devices are used to create realistic sound effects. This film shows editing news broadcasts, as well as giving a comprehensive idea of the effect and influence of radio on world civilization. The picture also gives a clear demonstration of amplification and modulation, audio and radio frequency waves and the establishment of radio networks. Packed with educational entertainment, it covers all the lesser known details of broadcasting.

Through Oil Lands of Europe and Africa—Germany, France, Spain, Morocco, and Algeria, 2 reels, 16mm., black and white, silent, running approximately 30 minutes.

Offered to: individuals and groups.

Available from: Louis F. Perry, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh 13, Pa.

Through Oil Lands of Europe and Africa—Germany, France, Spain, Morocco, and Algeria, produced in cooperation with the American Oil Company, portrays the production and the distribution of oil. The Pechelbronn field, near Strassburg, in Alsace, is shown with the drill in action. Storage tanks and tankers are shown in Havre; the barges on the Seine are pictured, bringing oil to Paris. Granada, Madrid, Tangier and Oran, with their transportation by carts and donkeys, are filmed in marked contrast to the more modern methods used in northern Europe.

Thrills and Spills, 1 reel, 16mm. and 35mm., black and white, silent, running about 15 minutes.

Offered to: individuals and groups.

Available from: Motion Picture Department, Goodyear Tire & Rubber Company, Akron, Ohio.

Thrills and Spills, taken by a Goodyear cameraman, is a film of the motorcycle races at Syracuse and the hill climbs at Rochester and Akron. The cameraman was allowed to place his instrument very close to the track, the first time such a permit was ever issued, and the resultant scenes are highly dramatic and exciting. Joe Petrali, new national champion racer, is pictured, speeding to victory at eighty miles an hour. Startling riding is constantly shown, building up to the climax, when the new hill climb champion wins the 1945 professional event. Any viewer who likes drama and adventure will thoroughly enjoy this picture.

Alaska Highway, 16mm., color, sound on film, running approximately 36 minutes.

Offered to: individuals and groups.

Available from: Sales Promotion, Tractor Division, Allis-Chalmers Manufacturing Company, Milwaukee, Wisc.

Alaska Highway, produced in the last six months by Herbert C. Lanks for the Allis-Chalmers Manufacturing Company, is available for national distribution. The film not only shows the highway under construction, but also gives a complete picture of the road in its finished state. There is also much footage of Alaska itself, which was taken on a motor tour through the country. The picture is an excellent commentary on Alaska as it is today.

How Rayon is Made, 1½ reels, 16mm., black and white, sound on film, running 15 minutes.

Offered to: groups.

Available from: Y.M.C.A. Motion Picture Bureau, Department FRG, 347 Madison Avenue, New York 17, N. Y.

How Rayon is Made, produced by Caravel Films, Inc., for the American Viscose Corporation, was released in the last six months for national distribution. The picture is an educational portrayal of the production of rayon. Starting with the raw material, the film shows in detail the steps in the manufacture of both viscose and acetate rayon. The picture ends with a presentation of the finished staple fiber.

One-Man Harvesting, 2 reels, 16mm., color, sound on film, running approximately 21 minutes.

Offered to: groups.

Available from: International Harvester Company, Consumer Relations Department, 180 North Michigan Avenue, Chicago 1, Ill.

One-Man Harvesting is a full color picture depicting the latest methods used by one man when he is harvesting a major crop. The film also shows a cotton picker at work as well as other farming machinery. Displaying modern equipment, the picture gives a preview of farming, which is a far cry from the complete use of hand implements for the production of crops, which was the normal method of earlier times.

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SMILE

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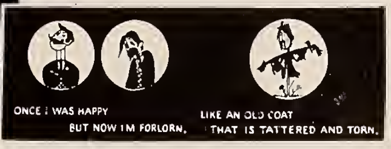
"Pack up you troubles in your old kit bag and smile, smile, smile . . ."

"Old MacDonald had a farm . . . and on the farm he had . . ."

"Carry on, carry on, carry on, we will always carry on . . ."



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The More We Are Together
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SPECIFIC SERVICE

Although most members of the Amateur Cinema League understand the nature of the service which is offered to them when they acquire membership, there occasionally arises the question of why the League does not engage in activities that are undertaken by other organizations.

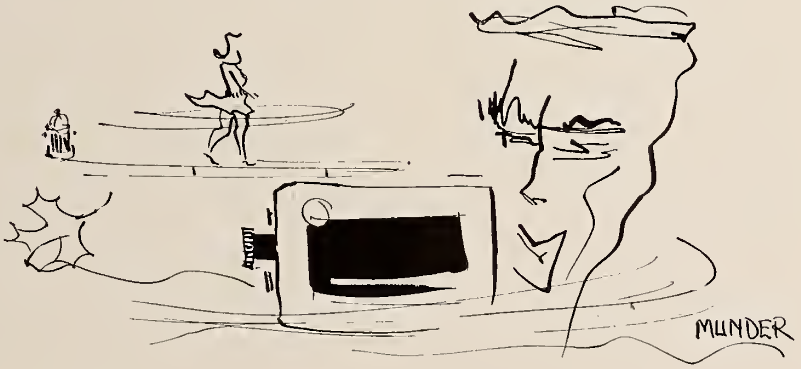
We are asked why the League does not have annual conventions or give entertainments at which films are shown and have meetings of its members for professional discussion or social pleasure. We are asked why League members in various parts of the world are not urged to meet together.

The Amateur Cinema League believes that it can work best by not trying to cover too much territory in that work. It is primarily a service body which helps its members to plan and produce movies and to give these adequate showings. It aids its members by direct and personal correspondence with them about their specific problems. It reviews their films. It is concerned with the individual in his personal application of our hobby, rather than with groups of individuals.

The entirely worth while activity of group meetings of movie amateurs is made possible by the existence of fine, vigorous movie clubs everywhere. These clubs perform a valuable service in the communities where they operate. The Amateur Cinema League has always left this important phase of amateur filming to the clubs. It does not presume to direct them or to lay down rules of conduct for them, although it maintains many facilities to aid them, such as suggestions about the important matter of programs, for which it maintains a Club Library made up of many excellent amateur films.

League members, as such, are not, by the fact of their membership, required to join in any group activities. Many of them enjoy those activities and are valuable members of movie clubs. Others cannot find time for group satisfactions, and must limit themselves to their own filming. So far as the League is concerned, its relation with members is based upon individual service.

With the Amateur Cinema League and the many fine amateur movie clubs, personal filmers are well served. From the first they get that specific and personal aid that they need. From the second they get the stimulation that comes from meeting other filmers and discussing mutual problems. Believing that these clubs are performing successfully a function that should be performed, the Amateur Cinema League concentrates its efforts on its prime obligation of specific service to individual members.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

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Land Snakes

Adventures in making a Ten Best film

"WHAT are you scared of? They're only snakes!" That was the answer Charles Halgren, amateur scientist and snake fancier, gave me when I timidly asked if he could keep the snakes away from me, should they want to get over friendly. At that time the film, *Land Snakes Alive!* was but a glimmer in our minds.

"Yeah, that's right! They're only snakes—but see here, old chap, most of my life has been spent in avoiding the crawling creatures. Suppose, during the filming, six or seven of the pests start squirming up my legs and arms? Do you think you would be able to do something about it?"

That was what I felt like saying to him, but I did not, because such an attitude simply is not understood by a herpetologist—a person versed in the natural history of reptiles. Herpetologists are intensely interested in the smallest triviality with an aura of snake about it, and they never miss an opportunity to handle, fondle and play nursemaid to the creatures.

Do you think snakes at a zoo are tossed into a cage and left to fend for themselves? On the contrary, they are the objects of care which amounts almost to adoration; for a herpetologist can glance at a snake and tell his exact physical condition and whether or not he is "off his feed"; in fact, he can give you a good idea of just how the snake feels at the moment. The question with which he has most difficulty is deciding if a snake is male or female.

Getting back to Charles Halgren—here is a man who always has snakes of the non-poisonous variety "cached" in nooks and corners around his home. After a story conference, we set up the Ciné-Kodak Special and some lights to film interior shots in his den. During the filming, a garter snake was more than usually flippant, and Charles remarked that she wanted food. Not knowing what was involved (probably expecting to see a saucer of milk brought in), I suggested that we make a sequence showing the garter snake eating her dinner.

Charles reached up to a glass jar on a shelf and extracted a live toad, after which we went into the garden, to film that which is, perhaps, the most startling sequence in our movie. I have seen it many times, but I am still affected by its stark reality.

First of all, we made shots of Sir Toad disporting himself in the afternoon sunshine. Then the flattened garter snake is shown, hiding under a clump of grass; she is watching intently, and her beady eyes speak eloquently of hunger, after which she raises her head, to watch the toad. The toad senses danger and begins to hop about. We see the snake again; after a period of watching, she glides forward through the grass, after the toad.

A series of quick shots follows, depicting the chase and introducing the element of suspense. The action gets faster and more violent, as the chase progresses; the individual shots become shorter and shorter and the closeups show the participants in larger and larger proportions. Thus, near the end, the toad's body fills the entire screen and the pulsations of his throat and quick shifting about of the eyes show fear very convincingly. Actually, when this shot was made, the toad was as calm and unruffled as could be. He was just having his picture taken. What could that possibly mean to a toad?

However, in the next scene, the toad is petrified at the approach of the garter snake, whose head enters at the bottom of the screen. She wriggles forward until her head is but an inch or so above the head of the toad. This is real drama, for the toad knows that he is doomed and shows it. There is a lightning strike of the snake's head, a short, violent struggle, and then the toad is being swallowed, head first. The poor little fellow never had a chance against

• Below, Don Morcy carefully holds a deadly six foot water moccasin in preparation for the next sequence.

16mm. scene by Leo J. Heffernan, FACL

• Above, a split screen frame, showing a long shot and a closeup of the milking of a rattlesnake.

Alive!

LEO J. HEFFERNAN, FACL

his formidable foe. I always feel sad when I see this drama reenacted—even though I know that snakes eat all of their food in this manner. I shall never make a scientist, I am afraid!

We were encouraged, when this roll of film came back from the processing station, to make a more or less comprehensive movie which would include poisonous as well as non-poisonous snakes. Charles is a member of an amateur herpetologist association which meets at the Barrett Park Zoo in Staten Island. The zoo has many fine snake specimens, and we were in luck when two of the other members volunteered to help us "set up the stuff" for my movie camera—especially since one was Don Marcy, curator of snakes at the Barrett Park Zoo. Ken Gosner was the other, a young herpetologist who is on an enviable mission, for he was appointed staff artist of the William Beebe Expedition in Venezuela, which left in February of this year.

Naturally, we needed permission from Clyde Gordon, the head of the zoo, before we could film any of its specimens; but, to this day, I do not know if we ever obtained it. When we broached the subject to him, he was so interested in what we proposed to film—and was so generous with advice and suggestions—that we just took it for granted that we were to go ahead with our project.

One of the first shots was made in the operating room, atop the zoo, for we needed a scene of herpetologists milking a rattlesnake. Don Marcy, with the assistance of Charles, handles the reptiles during this operation. We held a little story conference in advance. We wanted to show the scene in long shot, to include the snake handlers, as well as in extreme closeup, for obvious reasons. We found that two rattlers, looking as nearly alike as possible, would have to be milked, for we wanted the entire operation in both long shot and closeup. The long shot showed the complete operation of the first snake being milked, after which the camera was set up a few inches away from the milking glass and the full action was filmed again when the second snake was milked.

To keep the sequence from being too long, both of these shots were made on the same length of film! This was done by using the divided frame feature which is an integral part of the Ciné-Kodak Special. A mask was placed before the lens, which blocked off exactly one half of the picture area vertically, and the long shot was made on the film which was left exposed. Then the film was wound back in the camera (with the lens covered), a mask was inserted, to block off the other half of the film, and the closeup was made on that part of the film which was blocked off in the preceding shot. Since the action which takes place in both scenes is exactly the same, things happen in both pictures at the same moment; one has the unusual sensation, in viewing the twin pictures on the screen, of being both near and far away from the milking operation at one and the same time.

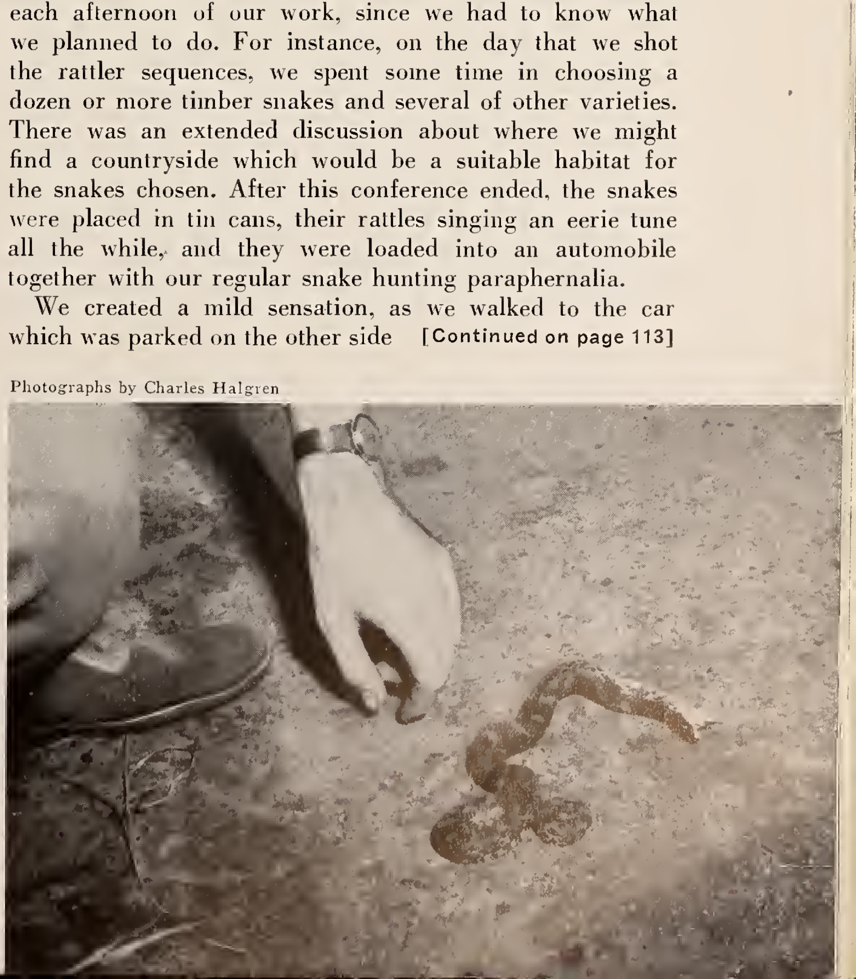
• Examining a king snake on location; from left to right are Don Marcy, Leo Heffernan and Charles Halgren.

I am afraid that I traded upon the sympathies of our little group of herpetologists when I formulated the plot of *Land Snakes Alive!* I knew that they felt that snakes are much misunderstood. "Let's not make a movie which will horrify people," I said, "and make them hate snakes more! Let's plead the cause of the herpetologists. We'll agree, as the movie opens, that there are some bad actors among reptiles, but let's point out that other snakes must have redeeming qualities; for, in this country alone, there is an army of herpetologists who think that snakes are nice people. Come, let's accompany a small group of snake fanciers as they make a safari into real snake country—let's try to see things with *their* eyes!"

Thus, we set about filming footage which would fit into such a framework of ideas. We worked only on Sunday afternoons; and, of necessity, a story conference preceded each afternoon of our work, since we had to know what we planned to do. For instance, on the day that we shot the rattler sequences, we spent some time in choosing a dozen or more timber snakes and several of other varieties. There was an extended discussion about where we might find a countryside which would be a suitable habitat for the snakes chosen. After this conference ended, the snakes were placed in tin cans, their rattles singing an eerie tune all the while, and they were loaded into an automobile together with our regular snake hunting paraphernalia.

We created a mild sensation, as we walked to the car which was parked on the other side [Continued on page 113]

Photographs by Charles Halgren



• On the right, the harmless, but vicious looking, hognose "plays possum" when he is afraid or in trouble.

MAKING STROBOSCOPES

How to construct useful synchronizers

CHARLES J. ROSS, ACL

IN a recent issue of this magazine, we have seen a survey of the various items of equipment which contribute to the amateur filmer's use of sound on disc with his motion pictures.

How turntables, pickups, amplifying systems and loudspeakers may be brought together into the standard double turntable outfit is outlined in the Amateur Cinema League's booklet, *Building a Dual Turntable,* available to any League member on request. In this present discussion, it is our purpose to explain how such a turntable system and the projector with which it is used may accurately be synchronized. However, with none of them is so-called "lip synchronization" invariably dependable.

There are, to be sure, a number of devices (other than the recorded photographic sound track) for synchronizing pictures with accompanying recorded music and narrative. Some have used a flexible cable powered by the projector, to drive a single turntable, and thus have obtained a mechanical coupling. Others have used a projector and turntable combination, powered by a pair of synchronous motors, which creates a system of electrically controlled synchrony. One advanced amateur has even worked out an arrangement by which a specially notched film, in passing through the projector, actuates a series of relays which automatically start and stop the twin turntables electrically.

Perhaps simpler, and surely more popular, than all these methods for achieving sound synchrony is that employing stroboscopic disc markings—primarily, on one's projector and, secondarily, on one's turntables. The operation of the stroboscope depends upon the simple optical fact that, when any object which is in periodic motion is viewed by means of a periodically interrrupted light that is in phase with this motion, the moving object will then appear to stand still.

Practically, in the timing of a motion picture projector, this means that when a suitably designed stroboscopic disc, attached to a suitable moving part of the projector, is viewed under the intermittent light of a neon glow lamp, the disc will seem to stand still when the projector is running at the exact speed for which the disc was designed. If the speed of the record's revolution is less than the correct one, the stroboscopic disc will seem to rotate backward; if the revolution is more than the correct speed, the disc will seem to rotate forward. Any rotating wheel or shaft of the projector which turns in direct relation to the passage of the film may be used as such a mount. The feed and takeup spindles, however, cannot be so used, since their number of revolutions varies, depending on the relative fullness of the reels they carry.

First choice as a mounting position for projector discs is generally the face of either the upper or lower sprocket hub. Where two differing speed controls may be desirable (say, sixteen *and* twenty four frames a second), a suitable disc for the one speed may be mounted on the upper sprocket and a suitable disc for the other rate on the lower hub. The discs themselves may be designed on paper, thin cardboard or light metal. Some workers have even created them photographically, either on sensitized paper or the stiffer celluloid of a film base. In attaching them to the polished metal of the sprocket face, it may often be found that ordinary glue will not provide a lasting bind. It is desirable, then, to apply a layer of Scotch tape or adhesive tape directly to the metal, on which one may mount the disc itself with the more usual adhesives.

The actual design (number of black and white segments) of any given stroboscopic disc used in this way depends on three factors taken in combination. These are (1) the cycle of the alternating current which will be used to illumine the neon lamp; (2) the number of frames a second at which one desires the projector to operate; and (3) the number of frames passed in one revolution of the sprocket. This latter figure will obviously be the same as the number of teeth on the sprocket, and it is often referred to in this way.

Translated into a basic formula, the relationship of these three factors in computing the design of a stroboscopic disc for your projector sprocket is expressed as follows:

$$\text{No. of black segments} = \frac{2 \text{ x current cycle}}{\dfrac{\text{No. frames a second}}{\text{No. of teeth on sprocket}}}$$

This formula applies to 8mm. and 16mm. sprocket discs, and it will produce correct designs (where these

[Continued on page 115]

Frederick G. Beach, FACL

BEETHOVEN CONCERTO No. 5 in E Flat Major (Opus 73) Emperor
TSCHAIKOWSKY SYMPHONY No. 5 in E Minor

• Shown in the photograph above are records and albums that one amateur cinematographer uses, on the dual turntable, for his sound accompaniment.

Discharge—and diploma

A veteran thanks Uncle Sam

GEORGE OLIVER SMITH, ACL

"NUTS! Completely nuts over movies!"

That's what they say and that's what I am. Just exactly when and how I got in this condition, I certainly don't know.

For eleven years, my behavior has been totally guided by a deep and exciting love for films. They fascinate me. For recreation, it's the magnetic call of the movie theatre. For the hobby of all hobbies, it's personal movies. Always there is a project—a movie epic destined to revolutionize filmdom! And, as a motion picture cameraman, it is movies that keep my wife and me from starving. They hold me, a complete and willing victim, in their spell.

Ironically, this capacity the movies have for demanding my attention created one of the most perplexing problems that ever faced me. What movie work excited that something in me the most? What was it I wanted to be—exhibitor, director, cameraman, writer or editor? Which could I do the best? Where should I start?

These questions dominated my mind back in the summer of 1939 and they remained with me like a chronic disease for what I thought was a very long time. I had just finished high school and had gone through a momentous two weeks filming a 16mm. Kodachrome reel for the United States Grazing Service. Cocky and confident that the world was mine, I had set out from home to find my place with movies.

Obvious as it was that I had selected movies as a field to work in, it took two years at a small Idaho college to convince me that I should start associating with movie making people. Time away from school, in those two years, found me writing, producing, shooting and directing one reel 16mm. films for Idaho State departments and local industries. I loved it! Still, there was so much missing; I never had even talked with any one remotely connected with the production of theatrical motion pictures. The time had come to crash Hollywood!

Uncertain of what I wanted to be in Hollywood, but very sure that I could become anything I chose, I started "hitch hiking." Rides being rather poor, I had plenty of time to think. I finally decided to become a "director of photography, A.S.C." The grand strategy for my approach was outlined, and in those nights on the road my dreams were of myself, Hollywood's new top cameraman.

The man to see was the late William Stull of the American Society of Cinematographers. So, I saw him, and, while we visited at the A.S.C. headquarters, I presented my letters and clippings. It was thrilling. Amazed at the amount of time he spent just in talking with me, I listened, yes listened, to kind advice about why I should not pursue motion picture camera work.

His final statement left me aware of an appalling condition, the fact that there were five unemployed, experienced cameramen for every camera in Hollywood. Well! This setback was to be expected, I thought. There were other names in my book. The men who actually headed the studio camera departments were the ones to see.

Two weeks went by, and out of five camera department chiefs on my list I saw one—and that was just for a few quick words in a studio parking lot as he tried desperately to get a car moving before I succeeded in "nailing" him. One by one, the facts stood out with shocking realism. To get a job, I needed a union card. To get a union card, I needed a job. Any one who has ever tried to join these two repelling forces will understand exactly what I went through. The only way to break the union job deadlock, then as now, was to know somebody on the "in," preferably a relative.

A new picture had formed on my mind's ground glass, and I was badly in need of a fresh approach. It came and it looked good. The University of Southern California offered a complete list of cinema courses. "Big shot" cameramen, directors, writers and producers from the major studios often lectured to the classes, and a speaking contact developed between them and the students. That was for me—another year of college—why I couldn't miss! It was night school, but so much the better, for, maybe, I could work in a Hollywood studio during the day! Practically all of my peanut sized savings went toward registering for that first quarter.

Never had I seen a more glorious list of subjects on a college curriculum. There were

[Continued on page 117]

H. Adams

• Pictured above is the author, George Oliver Smith, ACL, standing with the Mitchell camera which he used to make many movie sequences while he was in the Army, where his final cine training took place.

16mm. scenes by Earl L. Clark

• **The dramatic excitement of war can be heightened by a wipeoff treatment of the scenes above; all action is moving in the same direction (from left to right), which will be the course followed by the wipeoff.**

USING BASIC EFFECTS

How they affect a picture's pace

JAMES W. MOORE, ACL

As amateur films improve both in concept and execution, we are asked increasingly about the standards which govern the use of cinematic effects. This is a good thing.

There are standards, and none of the many devices available to the creative movie maker should be used thoughtlessly, simply as film seasoning, without reference to these guides.

For reasons of space, this discussion will be limited to a few basic cinematic effects, often used as transitions —things like the wipeoff, the lap dissolve and the fade, which are employed by most filmers. But—and this is all too often not understood by practicing movie makers —the term "effects" not only includes many more elaborate technical performances; it also refers to such seemingly commonplace components of film making as the cut and the caption. Indeed, each time you change your camera's viewpoint, each time you shorten or splice footage or plan a title, you are using one or another of the motion picture's most important effects.

Think of it in this way. Since a movie is, from its beginning to its end, a *progressive* form of expression, it will have inescapably a quality called pace or tempo. Anything in the movie which affects this pace must rightly be regarded as a cinematic effect. Thus, for example, if you use a scene that is long in footage, you are (intentionally or otherwise) keeping that pace slow. If, on the other hand, you cut this same scene down in length, you are speeding up the pace of your film at that point. Simple as these examples may seem to be, they are, nevertheless, genuine samples of cinematic effects.

The selection, then, and the proper use of any cinematic devices are primarily related to the amount of the effect of these devices on the pace of the film in which they will be used. At the top of the film tempo scale is the straight cut (or splice) from one scene to the next. An instantaneous change of view, the cut advances the film story at top speed and without interruption. At the opposite, or bottom, end of the tempo scale is the caption, which, breaking into the stream of images, brings the flow of the film temporarily to a full stop. It serves as a period of pause in the film's development, or it may, by its verbal content, turn the course of the story to a new direction.

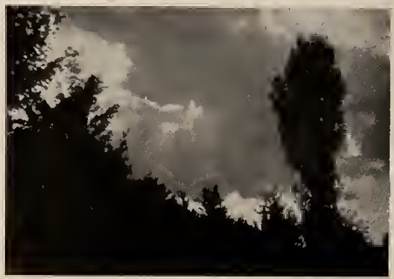
Between these two limits in the scale of film tempo are ranged the more familiar, basic cinematic effects of the wipeoff, the dissolve and the fade. Although less often used than the inevitable cut and the serviceable caption, these devices are no less exact in their meanings. They, too, affect film pace, and they should be employed only with a due regard for, and understanding of, their action. Working downward from the instantaneous cut, one finds these devices scaled in this way.

The Wipeoff. Fast moving because of its continuous replacement of one fully illuminated scene by another, the wipeoff is the swiftest of motion picture devices, save the cut. Its most familiar design is that known as the "fan wipe," where a straight line, anchored centrally at the bottom of the frame, sweeps in a fanlike movement across the scene. More elaborate representations are the expanding circle, the exploding star and the still more fanciful forms familiar to the "Coming Attractions" trailers of your neighborhood playhouse. These latter, with their advanced technical

[Continued on page 121]

16mm. scenes by Dan Billman, jr., ACL

16mm. scene by Charles H. Benjamin, ACL



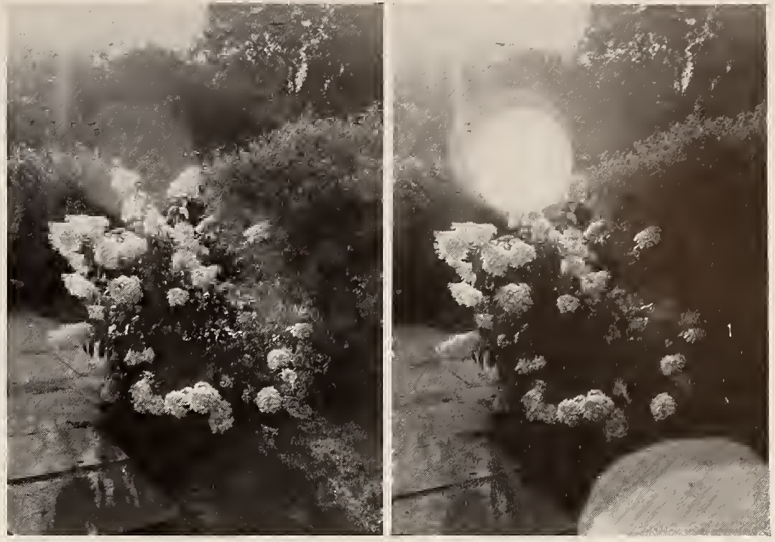
• **On the left, a lap dissolve, from long establishing view to closeup of important detail, bridges unimportant spatial transition; on the right, the single scene is a classic example of the closing fade out.**

LENS COATING

The last of two discussions of what it is, how it is done and what it does

ALAN A. COOK, *Optical Engineer*
Wollensak Optical Company

Chick Studios



• Fig. 1. Even in extreme conditions, with the sun shining directly into the camera, good results are achieved by using coated lens.

IN THE first part of this discussion which appeared in February Movie Makers, the process of coating lenses, to reduce reflection losses, was described.

A table was offered, to show that, under average conditions, the gain in light transmission—when coating is applied to lenses—varies from 16.92%, in the case of the simple doublets, to 48.59% for modern anastigmats of high aperture.

This is not an enormous increase in light. It amounts to half a stop, about fifty percent more light, at most. It does mean that coating permits us to take better pictures under conditions of weak illumination, but that fact is not the principal advantage offered by the process of lens coating.

More important than the increased efficiency are the improvement in definition and the greater contrast which are obtained when reflected light and diffuse flare are kept out of the camera.

Coating does do these things to an astounding extent. Figs. 1 and 2 on this page illustrate the results of lens coating; the picture taken with a coated lens shows finer detail in almost all parts of the scene.

It should be emphasized that the pictures presented in Figs. 1 and 2 were made with identical lenses under conditions as nearly alike as it is possible to get them: the only difference is that one picture of the pair was made with a coated lens, the other with an uncoated one; the lenses were matched and mounted exactly like stereo camera sets, and then one of them was coated by the process that was described in the first part of this discussion. Hence, these pictures show real results.

When the scene is contrasty and the light is glaring, the different performance of coated optics is particularly noticeable. The pair of photographs in Fig. 1 gives an example of these extreme conditions. Here the sun is shining directly into the camera lens, and its ghost images produce enough flare to erase the scene entirely wherever they strike. When that same lens is coated, however, almost all of the reflected flare and stray light are eliminated and the underlying detail is revealed in the finished picture.

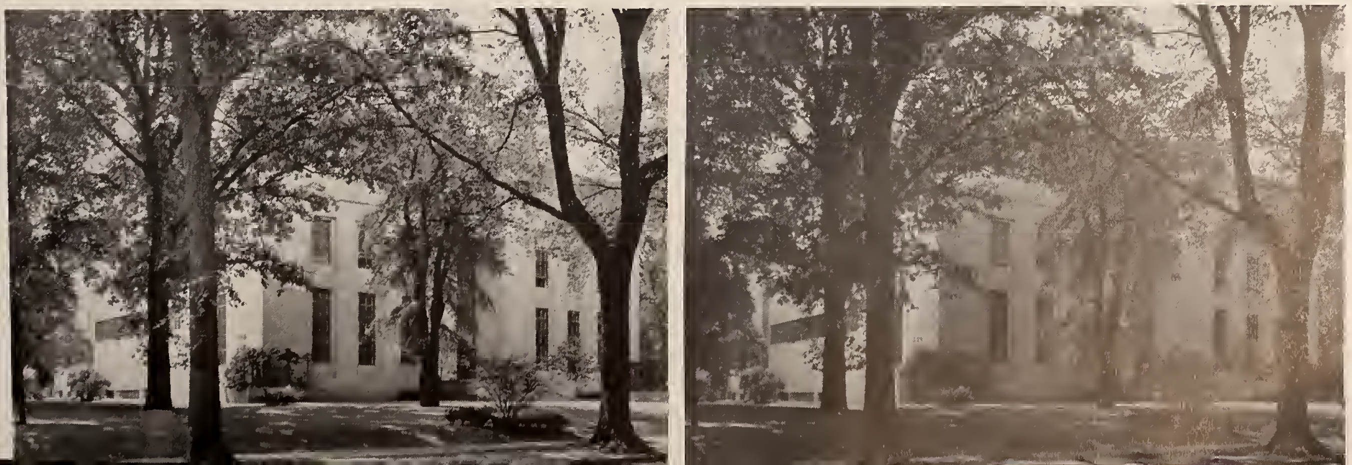
The first reports on the use of coated lenses for color photography indicate that these same two factors apply. Improved definition and the removal of flare give much better pictures with color films, too, the result being a greater purity in the rendition of color values, which adds much to the naturalness of the finished print. Accurate comparisons are not yet available, but one can already predict with some confidence that coated lenses will be a necessity for getting best results with any new color films or processes that may appear in the future.

There are two other matters that may well be included even in a short account of lens coating. The first of these is the care and cleaning of coated optics.

A coated lens should be kept as clean and free from dust as possible, just like any other optical instrument. Remember that the coating on the surfaces is not as hard as glass. Particles of dust are often very hard and can cause scratches, if they are rubbed into the surface.

Remove them, therefore, with [Continued on page 119]

• Fig. 2. Giving finer detail in almost all aspects, a coated lens, as used in the street scene on the left, provides a marked contrast to the results on the right; note particularly the improvement in definition and absence of flare.



PRACTICAL FILMS

The general movie as used for various purposes

ROYAL WHITING, jr.

LEASE ON LIFE

The Emerson Yorke Studio, of New York City, has recently completed a black and white, sound on film picture, *Lease on Life*, running twenty five minutes, for the National Tuberculosis Association. The picture has been widely distributed on a non-profit basis by NTA, and it is available in both 35mm. and 16mm. prints.

Starring Gene Lockhart as the family doctor, the film shows what the Jones family of Plainville does to avoid unnecessary sickness. The story is skillfully told, to bring in the many aspects of good health practice: frequent checkups for all members of the family, proper diet and early detection of chronic, fatal conditions, such as heart disease and tuberculosis. The story brings the audience to the conclusion that taking advantage of annual physical examinations will pay dividends.

The picture is only one part of a visual aids unit produced by the Emerson Yorke Studio for NTA. Other elements include a silent film strip, *Design for Health*, 35mm., fifty frames, especially suited for quizzes, discussions and forums dealing with the motion picture. There is also included in the unit an eight page, printed reference guide, *Prevention Pays*, for audience use with the motion picture or the film strip. Now finding extensive use in health education, the unit may be obtained in whole or in part from local or State tuberculosis associations.

THREE TO BE SERVED

The part that the worker, the consumer and the investor play in our modern society is explained in the film, *Three To Be Served*, which is produced by the Educational Films Division of Paramount Pictures, Inc., for the National Association of Manufacturers. The picture is 16mm., black and white, sound on film, and it runs for twenty seven minutes. Willard Robertson, author, lawyer and actor, is the star, supported by Mary Vallee, Bobby Scott, Edythe Elliott, Mary McLeod and a cast of fifty.

The business adventure of a group of young students who start a manufacturing plant in a cellar workshop, to pay for their football team's summer camp, dramatizes the message of NAM.

The film will be a drawing card for discussion and social groups, not only because of its entertainment value, but because it explains, as the story unfolds, the interplay of economic and social forces. A discussion guide is also included for those who wish to schedule a special showing. This will assist in stimulating an open forum presentation.

Three To Be Served may be obtained, without cost to the borrower except for return postage, by writing to the Motion Picture Editor, National Industrial Information Committee, 14 West 49th Street, New York 20, N. Y.

FILMING THE DISABLED

Leroy Segall, ACL, of Milwaukee, has continued the good work reported in March, 1945, MOVIE MAKERS. The Wisconsin Association for the Disabled, the Gaenslen School and The Curative Workshop of Milwaukee have asked Mr. Segall to film their activities. In the course of his movie making, he has attempted to follow the patients through the therapy which leads them on the road to health.

The Wisconsin Association for the Disabled, a private organization supported by the citizens of Wisconsin, runs a summer camp which provides for many children and adults who might never get the

[Continued on page 125]

NO AGE IS SAFE!
TB STRIKES AT ALL AGES
NO AGE IS SAFE
PLAY SAFE—GET A CHEST X RAY

• Incidents from *Lease on Life*, presented by the National Tuberculosis Association; the story of the Jones family acting to avoid illness; on the left, advice is given on preventing sickness of a baby; on the right, a pictorial warning against relaxing health practices in old age.

A FILM ABOUT FILM TRICKS

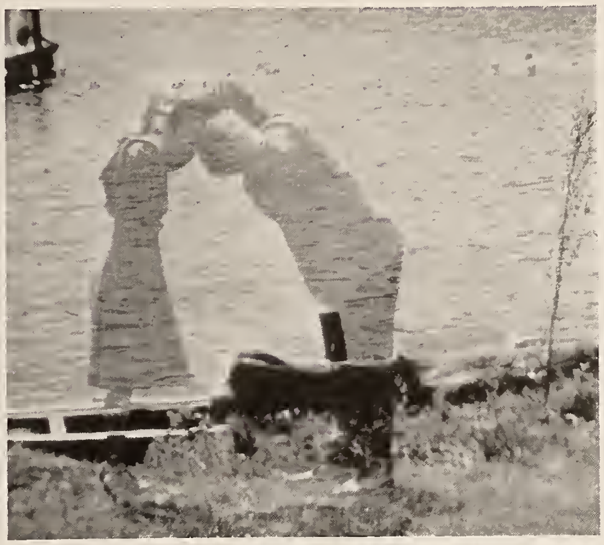
Cine illusions are shown in new commercial movie

JOHN LEPANNE, cinematographer of Castle Films, Inc.

ANY photographer knows that interesting tricks can be done with a still camera and that bizarre effects can be obtained (often by accident).

One advantage of the amateur movie camera is that accidental double exposure is unlikely and that other freakish errors seldom result in spoiled pictures. The cinematographer using 8mm. or 16mm. film has to forget to load, leave a lens cap in place, run out of film, spray the camera over the scene, like a hose, or make a terrific error in setting a lens, to fail utterly in filming a picture that can be projected.

The movie camera, although safer from accidental tricks, is a far better instrument for deliberate trick effects and "magic" than is a still camera; for one thing, its illusions remain too briefly on the screen for analysis. A professional home movie producer decided last summer that it was high time to take advantage of this fact with a special film, entitled *Camera Magic*, designed primarily to entertain, and secondarily to reveal some of the secrets of the professional cameraman.



16mm. scene by Leo J. Heffernan, FACL

• **A well known amateur cinematographer uses a dissolve to transplant his actors from the living room of his cottage to the shore of a lake.**

Of course many tricks are possible with 35mm. cameras that cannot be duplicated with any 8mm. or 16mm. instrument. While *Camera Magic* presents some of these illusions, it contains a number of interesting and often amusing effects that the amateur can duplicate.

The use of an ordinary mirror, for example, so placed before the lens that an effect of a lake of still water is seen, is one of these easier tricks. Others shown in this production involve stopping the film in the camera and accurately winding it back to a certain frame; although this may be difficult in simpler amateur spring driven cameras, it can be done.

The producers do not pretend that this new picture, even after thorough study, is going to teach anybody to be a skilled trickster with a movie camera, because the film was not intended for any such purpose. It is made only for entertainment, but some degree of its entertainment naturally lies in its appeal to cinematographers.

There is hardly an amateur cameraman anywhere whose interest in any movie does not soar when some effect suddenly flashes on the screen. He invariably turns over in his mind such questions as "How did they do that? Is that a real background or rear screen projection?" Of course, many a person who has never produced a movie also is intrigued by camera magic and tricks which will amuse and interest anybody, such as "the multiplied drum majorette."

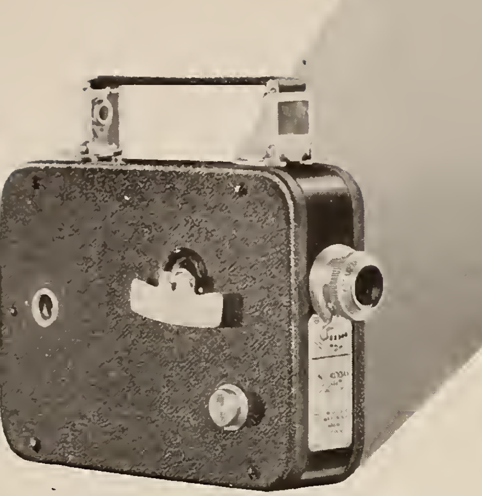
A single girl twirling her baton suddenly acquires a twin, then a triplet, and so on until there is a line of identical girls all moving in perfect unison. This effect is made with a prism lens. Then there is the astonishingly fat man who strolls back of a tree, to appear immediately on the other side as a slender "cutie." This result is, of course, produced by stopping the camera and exchanging the girl for the man. It is a trick well known to most experienced amateurs.

Camera Magic is a novelty in 16mm. and 8mm. film library offerings; perhaps its reception by the home movie field may indicate whether or not the man who entertains his family and friends with movies wants to become more adept with his camera. This film will not give him all the information he needs to achieve trick results; but it may induce many amateur cinematographers to try for effects and attempt tricks of their own. They will probably splice their own "magic" into this library reel and let friends guess where their own footage begins and the professional film ends. The producer welcomes this practical use of his picture. He hopes to be a party to the deception!

Anyway, he thinks the home projector owners want movies that are really new and different. Plans for this film were conceived a year ago and production was started in California in July, 1945. Half of the material was produced in and around New York, and some of the effects required weeks of work by a trick specialist.

The question has often been asked why, if films are such successful teachers, they have not been used in teaching movie making to amateurs. Some beginnings have been made already. Because they were generally limited to the necessary, but relatively unentertaining, processes of correct loading, lens setting and other technical matters, their popular appeal has not been large.

With *Camera Magic* another kind of picture is offered, in which entertainment is neatly blended with suggestion. The Army and Navy have made use of incidental humor, to enliven training films. *Camera Magic* employs this method and, in doing so, points out possibilities that may bring pictures which will teach movie making and, at the same time, make that teaching [Continued on page 122]



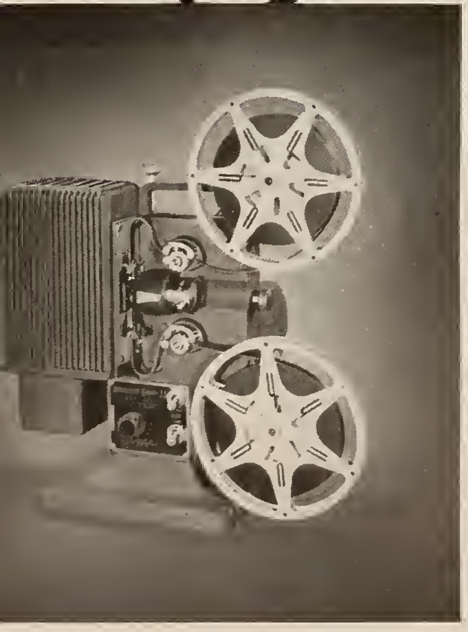
Ciné-Kodak Eight-25

Combines thoroughgoing dependability with economy of equipment and operation. The "Eight-25" uses—in roll form—the same famous Ciné-Kodak Films supplied for the Magazine 8, plus extremely low-cost Ciné-Kodak Eight "Pan" Film for all average outdoor filming in black-and-white. The "Eight-25" offers a Kodak Anastigmat fixed-focus *f*/2.7 lens, secured winding key, locking position for the exposure button so picture maker can get into the movie, full-vision eye-level finder combined with carrying handle, automatic footage indicator, and Universal Guide.

Ciné-Kodak Magazine 8

Most widely acclaimed of all movie cameras . . . loads in three seconds with interchangeable Kodachrome or Panchromatic film magazines. Equipped with an *f*/1.9 lens, interchangeable with six accessory lenses; enclosed direct-view finder serves all lenses; four operating speeds, including slow motion; footage-indicator control "doubles" as magazine release for changing films; pulsing button for gauging scene length; attached Universal Exposure Guide for all Ciné-Kodak Films. Sturdy, smart, leather-covered, die-cast aluminum case with brush-finish chromium fittings.

Forecast for

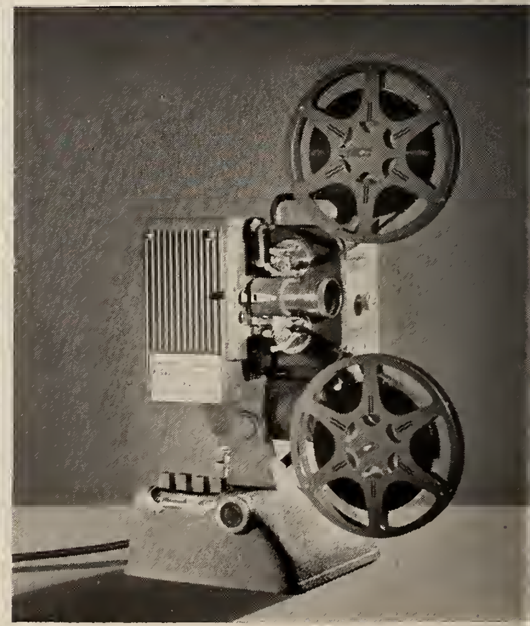


odascope Eight-33

martly styled, sturdily constructed, rea-
onably priced—the "Eight-33" comes
quipped with a brilliant 500-watt lamp
nd a fast *f*/2 projection lens. Three
undred- and 400-watt lamps are avail-
ble. Other features: Major operating
ontrols centralized on a convenient
anel; adjustable projection speed;
nger-tip tilting and framing knobs;
apid motor rewinding of film.

Kodascope Sixteen-10

A 750-watt lamp, and choice of *f*/2.5 or fast *f*/1.6 standard lenses for average-length "throws," assure brilliant screen pictures of ample size for home movie showings. Four accessory lenses (1″ *f*/2.5; 1½″ *f*/2.5; 3″ *f*/2; and 4″ *f*/2.5) and two accessory lamps (400- and 500-watt) further widen the ability of the "Sixteen-10" to fill a variety of screen sizes, at a variety of distances.

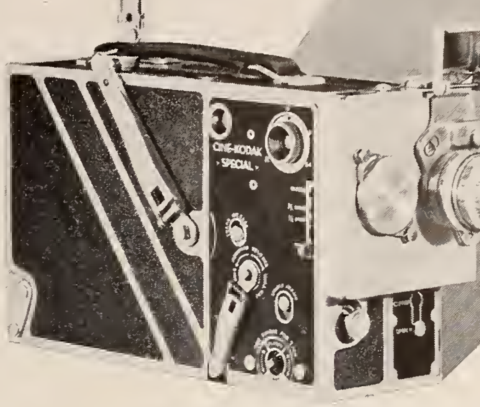


Kodascope Sixteen-20

A superior silent 16mm. projector—w
indirectly illuminated push-button c
trol panel; enclosed drive shafts
reels; hooded threadlight; still-pict
control; Cordomatic power cord; reve
projection; simplified tilting, frami
and lamp-adjustment controls; stand
2″ *f*/1.6 lens and powerful 750-watt la
As accessories: five lenses ranging fr
1″ to 4″ and a 1000-watt lamp.

Ciné-Kodak Magazine 16

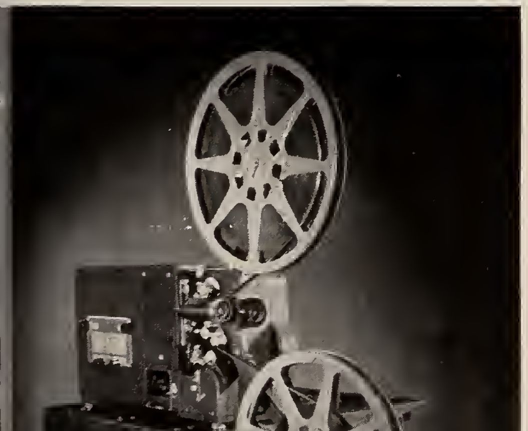
Fastest-selling camera in the entire 16mm. movie field—*at any price*—the "Magazine 16" combines extreme simplicity with great flexibility. Slip-in interchangeable loading with any of four Ciné-Kodak full-color or black-and-white films; *f*/1.9 lens, interchangeable with six accessory lenses ranging from a wide-angle to a 6-times telephoto; three operating speeds, including slow motion; automatic motor shut-off; pulsing button for judging scene length; magazine footage indicator shows unused film whether magazine is in or out of camera; Universal Exposure Guide.



Ciné-Kodak Special

The camera all serious cinamateurs dream about, and most of them use—for the finest cinematic results this side of Hollywood. Acclaimed by engineers, biologists, physicists, doctors, athletic coaches; makers of industrial, advertising, and training films—and all other advanced workers in 16mm. movies—as adequate for the filming problems they must overcome and for the professional effects they desire. No first camera for the newcomer, Ciné-Kodak Special is definitely the ultimate camera for those seeking easy mastery of 16mm. movies at their very best.

'46



Sound Kodascope FS-10-N

Shows silent 16mm. film as well as sound. Speaker, projector, connecting cords, projection stand, accessories—all come in one sturdy, handsome 18½" x 22" x 9" unit. Smart engineering, precision manufacture, and a unique fidelity tone-control adjustment assure top sound quality, from original sound film or from dupes, in living room, clubroom, or auditorium.

Ciné-Kodaks and Kodascopes are on the way!

ONLY a very few—right now. Then, more and more in the weeks and months to come . . . economy "Eights" . . . versatile, easy-to-operate Magazine Ciné-Kodaks, both 8mm. and 16mm. —the most popular movie cameras in the world, regardless of price . . . and that finest of all 16mm. cameras, Ciné-Kodak Special. Kodascopes will return by the same rapidly accelerating schedule . . . 8mm. silent projectors . . . 16mm. projectors—both silent and sound.

See your Ciné-Kodak dealer—soon—about your future Ciné-Kodak. And while you're there, stock up on Ciné-Kodak Film . . . full-color Kodachrome or brilliant black-and-white. He should have all you want—just in time for your spring movie making . . . Eastman Kodak Company, Rochester 4, N. Y.

Kodak

The Clinic

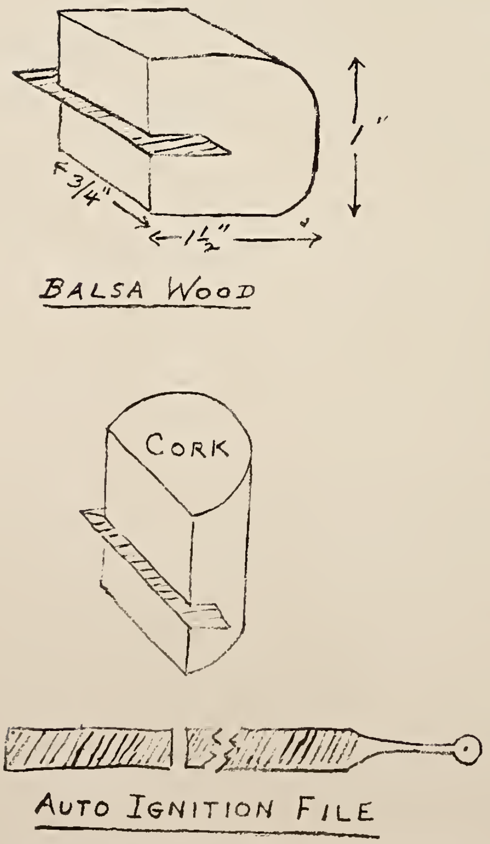
Technical comment and timely topics for the amateur

Dry scraper

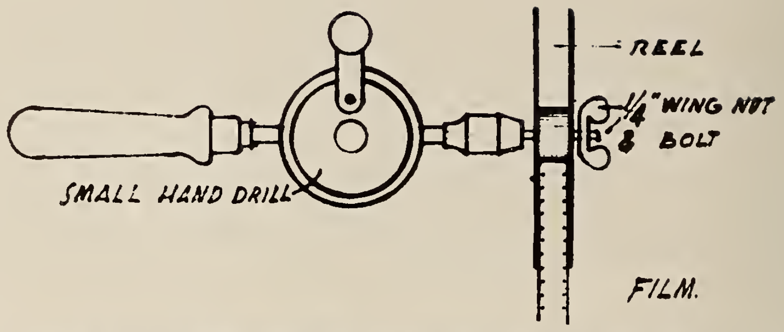
Your splicer may have a scraper designed for use with film that should be moistened before the emulsion is removed. If you would like to have the additional facility of a "dry scraper," this idea from Eric Unmack, ACL, of San Francisco, will be of interest. It is planned for use with his Griswold splicer.

"Cut a piece of balsa wood," he writes, "to dimensions of 1 inch by 1½ inch by ¾ inch. In the three quarter inch face, cut a slot with a fine hack saw or coping saw, to a depth of about a quarter inch. Get a small file of the type used on automobile ignitions and break a suitable piece from it, which will be forced into the quarter inch slot. It will be held tight and it can be made to protrude just the right distance to make a smooth, clean scrape, of the exact width required.

"No moisture or water is needed in this scraping. The long bristled brush, to be found attached to a round typewriter eraser, will serve nicely to remove the emulsion scrapings. It can easily be attached to the balsa wood. This simple dry scraper can be mounted on strong cork, if no balsa wood is obtainable. The illustration on this page will show the details of the construction."



• Plan for dry scraper which can be constructed both readily and inexpensively.



• Here is shown a hand held film rewind which has been made from standard conveniences, generally available at most household article stores.

Portable rewind

According to T. R. Pope, ACL, of Salt Lake City, a useful film rewind can very easily be made with the use of a small hand drill. "Take a quarter inch bolt," writes Mr. Pope, "and cut off the head. Then install the bolt in the chuck of the drill, with the threaded end extending about three quarters of an inch beyond the end of the chuck. Place a reel on the bolt. Clamp the reel on the bolt with a wing nut, and you have a rewind, such as is shown in the illustration on this page.

"Although I have rewinds of the conventional type, I find this hand model particularly suited for various odd jobs, such as winding film off the drying rack of my home developer. The necessary hand drill can be purchased at a dime store, for about fifty cents, and the screw and wing nut will cost about a nickel. If you wish to do so, you can simulate standard rewinds, by screwing the wooden handle of the drill to a block, and then attaching the block to a board."

Steady camera

Albert Londema, ACL, of Salt Lake City, sends this suggestion for preventing cameras from slipping on, and from being scratched by, tripod heads. "I cut a piece of ordinary rubber shoe sole (usually sold in the dime stores for ten or fifteen cents) to exactly the size of the base of the camera. This piece was then cemented solidly to the camera. It takes care of unwanted camera movement and preserves the camera base from scratches."

Turntable technique

"If," writes Alan B. Bresnahan from Melbourne, Australia, "you have built a double turntable outfit according to the plans outlined in the Amateur Cinema League's booklet, *Building a Dual Turntable*, you may find these suggestions of help.

"Having occasion to use a recorded commentary, I worked out this technique. On the right hand turntable, I placed a standard record, to provide 'background music,' using the right hand pickup, while, with the left hand turntable and pickup, I played a special record, cut with several narrative tracks—four of them on a ten inch disc. Each of these sound tracks contains from eighty to 100 words. The sparse-

[Continued on page 117]

WHAT HAVE YOU DONE?

The Clinic is written by the readers of MOVIE MAKERS. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Maxim winner at Hartford

The first public screening of the Hiram Percy Maxim Memorial Award winner for 1945 was held late in January before more than 200 members and guests of the Hartford (Conn.) Cinema Club, gathered in the city's Town and County Club. The Hartford group, founded by Mr. Maxim in 1926, has as a member Mrs. Percy Maxim Lee, FACL, his daughter and donor of the Award in her father's honor.

Featured on this year's traditional program was *While the Earth Remaineth*, presented in person by Frank E. Gunnell, FACL. He and Mrs. Gunnell were the club's guests of honor. *The Inside Story*, by Dan Billman, jr., ACL, and *Interlude in Sunlight*, by Martin E. Drayson, ACL, Ten Best and Honorable Mention award winners respectively, rounded out the program. James W. Moore, ACL, represented the Amateur Cinema League in introducing Mr. Gunnell to the gathering and in discussing briefly each of the films. William C. Goeben, ACL, the club's president, presided.

Kenosha exhibits

Members and guests of the Kenosha Movie Makers Club gathered recently in the Kenosha Youth Foundation Building for this Wisconsin unit's annual public exhibition of amateur films. Seen on the program were *This Is America*, grand award winner in the club's late contest, by William Kroer, ACL; *Our Timmy*, by Timothy Lawler, ACL; *Song of Freedom*, by the Reverend Edwin Jaster, ACL; *The Seasons on Parade*, by Harold Andrews, ACL; and *Mexican View*, by William W. Vincent, jr., ACL. Eldon Voelz, ACL, is editor of the club's recently inaugurated bulletin, *The Editing Board*.

First for Christchurch

There were ten films presented, all on 8mm., at the recent first annual public screening held by the Cine Section, Christchurch Photographic Society, ACL, in New Zealand. Comprising this program were *Christchurch Chronicle* and *Trail of '64*, by R. A. Evans, ACL; *Avon Beauty*, by R. S. Tizzard; *Canterbury Society Activities*, by I. R. Little; *V-E Day in Christchurch*, by W. H. Peek, first place winner in the group's recent contest; *Bedtime Story* and *Arthur's Pass*, by N. F. G. Fletcher; *Backstage with the Repertory Society*, by S. L. Davies; *With The R.N.Z.A.F. Overseas*, by L. G. Hill, and *San Francisco Fair*, by R. Dalton. The Cine Section, established just a year ago, has grown from a charter membership of fifteen to more than forty active movie makers.

For Los Angeles 8's

There were nineteen entries in the recent annual contest of the Los Angeles 8mm. Club, with first place and the Babb Achievement Trophy going to W. D. Garlock, ACL, for *The Grass Is Green*. B. M. Bevans took the Horton Vacation Trophy with *Travelog No. 2*. Other place winners, in order, were Fred Evans, Sylvia Fairley, Mildred Caldwell, ACL, John Northrup, John E. Walter, A. Carmona, H. E. McEvers, John R. Boaz, William J. Millar, Ward Dudley, Irwin Dietze, L. B. Reed, Max Rapp, Adolph Apel, ACL, and Edward F. Stout.

Milwaukee elects

New officers for the current club season have been elected and announced by the Amateur Movie Society of Milwaukee, ACL, as follows: Mrs. DeLylia Mortag, ACL, president; William Vogel, first vicepresident; Martha Rosche, ACL, secretary; Richard Franzel, ACL, treasurer. Joseph Hoffman, retiring president, will automatically assume the office of second vicepresident, in accord with the club's by laws. Committee chairmen already announced by Mrs. Mortag include Earl J. Peychal, membership; Norville L. Schield, ACL, programs; Selma Preuss, ACL, "shut in"; Mrs. William Rheingans, scenario, and Eugene H. Millmann, ACL, technical. Marcella Schield is the new editor of *Cine-Crat*, the club's news bulletin.

New in Brazil

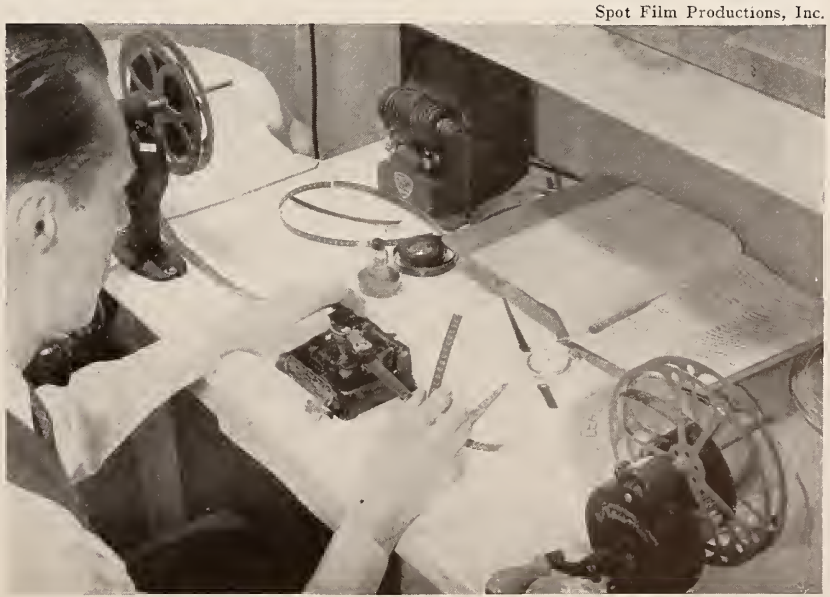
New in Sao Paulo is the recently formed Cine Section of the Foto Clube Bandeirante, perhaps the first amateur movie group in Brazil. John J. Roos, ACL, is temporary chairman of the new unit, with Thomas J. Farkas, ACL, serving as foreign correspondent. *Bandeirante*, reports Mr. Farkas, is the Brazilian word for "pioneer," and, since many of the country's explorers moved into the interior from Sao Paulo, the word has come also to be a synonym for a *Paulista*.

Fourth for Salt Lake

More than 200 members and guests of the Utah Cine Arts Club, ACL, of Salt Lake City, gathered recently in the Hotel Newhouse for this active group's Fourth Annual Banquet. George Brignand served as master of ceremonies, with Bishop C. E. Schank giving the invocation. Seen on the dinner program were *America the Beautiful*, by LeRoy Hansen; *Come Autumn*, by Al Londema,

[Continued on page 122]

Spot Film Productions, Inc.



• A demonstration of editing methods will provide a serviceable and popular feature for programs of amateur movie clubs at which film technique is presented.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Rank and B & H The rapid advance of J. Arthur Rank to the forefront of world motion picture production was emphasized again last month with the completion of agreements between Rank's British companies and the Bell & Howell Company of Chicago.

Representing the Rank group, Tom Law of London negotiated with J. H. McNabb, ACL, president of Bell & Howell, during the last stages of the agreements which establish a long term relationship of the two parties for an interchange of research, manufacture and distribution of equipment and films. All Bell & Howell's standard and substandard equipment will be manufactured in England by British Acoustics, operating under Bell & Howell production methods. Distribution of this equipment will be throughout the British Empire and selected European and African areas.

Another phase of the agreement provides for Bell & Howell distribution of Rank 16mm. films in this country, while Rank will handle Bell & Howell sales in Europe.

Victor scholars In a noteworthy endeavor both to publicize visual education and to do service to the youth of the country, the Victor Animatograph Corporation of Davenport, Iowa, has recently presented the National Committee on Boys and Girls Club Work with funds for two 4-H Club scholarships in visual education.

Contestants for the scholarships will come from 1,700,000 4-H Club members, who cover the country from coast to coast. Basic requirements for entries in the contest, in addition to membership in the 4-H Club, will be interest and experience in the operation of projectors and the use of cameras and other apparatus connected with visual learning.

Squiers to Willard The appointment of former Commander John M. Squiers, jr., USNR, as assistant general manager of Willard Pictures of 45 West 45th Street, New York City, was recently announced.

During the past three and one half years, Commander Squiers has supervised Navy film production, first in the Naval Air Operational Command and under the Chief of the Bureau of Aeronautics, then as head of the Production Section of the Navy Photographic Services. During the latter period, Commander Squiers had a hand in the production of such films as *The Fleet That Came to Stay, Fury in the Pacific, Brought to Action* and *To the Shores of Iwo Jima.*

• S. G. Rose, left, executive vicepresident, Victor Animatograph Corporation, gives 4-H scholarship check to Guy Noble, youth leader.

• J. H. McNabb, ACL, president of Bell & Howell, is shown (right) with Tom Law, representing J. Arthur Rank, British film magnate in recent working plan by Bell & Howell and Rank group.

Pictorial expands Faced with an increased demand and small office space, Pictorial Films, Inc., home movie distributors, have recently enlarged both their office space and their shipping facilities, by moving their shipping department to new quarters.

The Pictorial offices at 1270 Avenue of the Americas, New York City, will be used only for office space, conferences and projections. Shipping and other film activities will be carried on in the new Pathé Building at 111 East 106th Street, New York City.

ITTCO offer International Theatrical and Television Corporation is now offering its films, for the first time, for sale or long term lease. Films may be carried by purchasers on a depository basis. Dealers may buy films for permanent libraries on a deferred payment plan. Further details are included in a twelve page pamphlet which may be obtained from ITTCO, 25 West 45th Street, New York 19, N. Y.

Filmo Diplomat The Bell & Howell Company of Chicago announces the return of the Filmo Diplomat, with new features, to the shelves of the nation's dealers. Basically the same instrument as the prewar model, the Diplomat's chief improvement is a new cooling system permitting the use of a 1000 watt lamp as well as of the standard 500 and 750 watt lamps. Brilliant illumination is furnished, giving the projector greater adaptability to larger groups.

Another feature of the new Diplomat is the availability of a Bell & Howell coated lens, if

[Continued on page 123]

Land Snakes Alive!

[Continued from page 101]

of the zoo garden; for the singing of the rattles was loud and sinister and it was plain on the faces of the good people seated on the benches that they were considering running, not walking, to the nearest exit. When we arrived at the locale which had been decided upon, we unpacked our paraphernalia, cameras and tins of snakes, and, in no time at all, the camera was going.

What did we have them do? You will have to see the picture to get an answer to that question. All of the snake scenes were tied in with human actions of one sort or another. How did we make snakes do what we wanted them to do in a particular scene? Here is where the knowledge of the herpetologists was most useful. For example, they could tell just which way a snake was likely to crawl—usually up an incline, certainly toward a clump of trees or brush. This information helped me to choose camera positions, lighting effects, and camera action. It saved much film which would have had to be discarded if the snake had done what we did not want him to do.

What we did not want him to do! There was that splendid specimen of water moccasin, one of the deadliest of snakes, almost six feet long. We had brought him to the shore of a lake; and the herpetologists had estimated that, when released, he would make a run for the lake. Thus, I had my camera set up facing the lake. When I was ready to shoot, the herpetologists dropped the snake and ran out of the scene, as they had been directed to do. I had my eye glued to the finder, with the snake about five feet away. Suddenly, the moccasin turned around and headed for me!

I was crouched for the low angle shot. I suppose that what I should have done was to reach down and grip the moccasin just behind the head, lifting him up, as the herpetologists do. I decided against this procedure, however; instead, I yelled and ran at top speed from the six foot monster.

It happened four times straight, for the moccasin never tired of going after me as soon as he was released by the snake handlers. When I say that I had to jump over a seven foot puddle of water behind the camera each time, you can be sure that I did not regard moccasins as "nice people," when at last we gave up the project and put the snake back in the bag. No more moccasins for me!

By way of contrast, one Sunday afternoon, we worked with a hognose snake, commonly called a puff adder. He resembles in bulk and color the deadly viper; but, actually he is just a charlatan among snakes, for his ridiculous antics make him seem clownish to the

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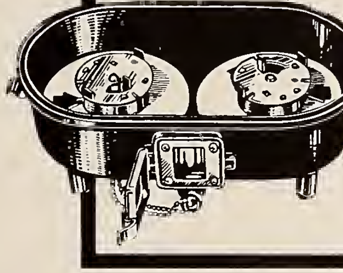

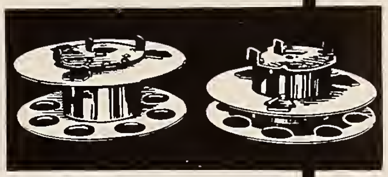

LEFT—Reel set to process 35 mm. film.

RIGHT—A quick twist of the top flange changes reels to accommodate 16 mm. or Double 8 mm. film.

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herpetologists who know his tricks. He will spread his head and neck like the poisonous cobra, hissing loudly meanwhile; when his hissing fails to scare the enemy, he strikes repeatedly and with great speed. The hognose snake has an extremely ugly profile, and we made closeups of all his villainous play acting.

When one considers that this "faker" is non-poisonous, and has never been known to bite a human being (except by accident, such as the day when he thought Don Marcy's thumb was food, and started to swallow it!), it can be understood why I wanted to get a sequence to demonstrate the snake's reluctance to bite a human being.

We set up the camera about two feet from the ground, marked off the picture area and placed the snake in the desired position. Then the herpetologists did everything they could think of to make the snake bite them. They whacked him on the head, thumped his back, slapped his mouth, placed their fingers invitingly near for a good, juicy bite—but the poor little hognose only tried to "scram" out of there. We kept putting him back for more shots, since this was an amazing switch from the brave show he had been putting on a moment before.

Suddenly, this consummate actor played his last card, the final trick in the hognose's repertoire which herpetologists read about, dream about, but seldom see. He started to "play possum." He threw open his mouth, had convulsions, as if he were about to die in horrible torment, rolled over on his back, and was, to all appearances, dead. Picked up on a stick, he hung limp and apparently long dead, with his mouth drooping open and his body swaying slackly in the breeze.

When he was lowered to the ground and placed on his stomach, he gave himself away by immediately turning over on his back, his theory being that a dead snake is one seen belly up. No matter how we rolled him around, he would snap over on his back; but, except for that one motion, there was not a quiver of the muscles, not a movement of the glazed eyes, to indicate one iota of life.

Oh, yes, he was still alive! After fifteen minutes of quiet watching, the herpetologists noticed a gradual change, and I started the camera grinding once again. The beady eyes looked about craftily for cover. Slowly, imperceptibly, the body started to turn over from neck to tail. At midpoint, the snake looked like a modernistic corkscrew. When the body had regained its normal position, the hognose glanced at each human being in turn, and, when he thought it was safe, began to slink away.

Probably, the most difficult part of this reptile adventure filming was getting the camera into a position which would afford a "natural" view of the snakes on the ground or in the grass. Looking straight down on them was unsatisfactory, unless the footage was made to call attention to the marking of a particular specimen. The easiest and most pleasurable part of the shooting was making super-closeups of the heads of the various snakes. A four inch telephoto lens was used for this purpose; the snakes were held by the throat, and closeups were made which magnified each head to a point where it filled three quarters of the screen picture. The intelligent black coachwhip snake took first honors in these closeups, for his sleek black body, filmed against the blue sky, and his large amber colored eyes which flashed around alertly, as the camera was clicking, make an arresting picture.

Yes, that one closeup would have made all of the trouble and work decidedly worth while—but, please do not tell my herpetologist friends that I said so. It might very well be just one man's opinion.

Making stroboscopes

[Continued from page 102]

are possible) for any projector speed and with any current cycle. It will be noted that, for convenience, the number of segments is computed only in the terms of the black areas. These will be matched, of course, by an equal number of white segments.

Let us work out an example and see how the formula operates. The common current cycle, of course, is the sixty cycle line, so that the numerator in our equation becomes 120. Below the line, the standard silent projection speed of sixteen frames a second becomes the upper element of the denominator. What the lower element of this fraction will be depends on the design of your projector; but, by far the majority of all such machines will be found to be equipped with the popular eight tooth sprocket—so let us accept that number. The resulting division, of course, provides us with the simple answer of sixty as the correct number of black segments. Again, should you desire at times to operate this same machine at the standard projection speed for sound pictures (twenty four frames a second), the formula will result in the number forty as the correct quota of black segments.

Now, it may well be that—unless you are an experienced draftsman—you will find it difficult to prepare a disc using these figures. For the silent projection, for example, our figures call for sixty black segments, which will be matched in turn by sixty white areas. Each of these, then, must be an exact three degrees of the complete circle, a requirement calling for neat and careful draftsmanship. It is well to remember

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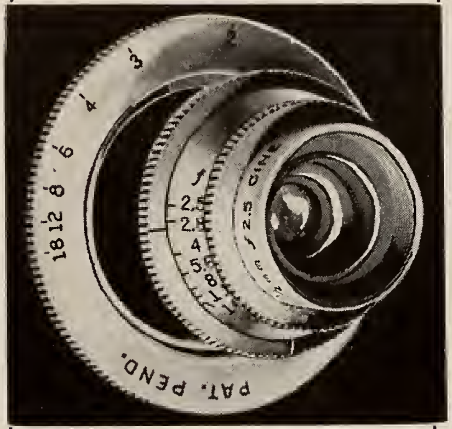

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in such instances that a disc can be constructed with almost as efficient results, simply by halving the original, correct figure. Thus, instead of sixty blacks and sixty whites, we could design a disc using only thirty segments of each, allowing six degrees to each area. Such a disc is the one which appears on page 19 of the Amateur Cinema League's booklet, *Building a Dual Turntable.* Although a compromise design of this sort will never provide so sharply defined an image in operation as will the original number of segments, it nevertheless does function adequately and without any modification of the neon lamp.

Thus far in our discussion, we have been considering the use of a projector disc mounted only on the sprocket hub. On many popular machines, however, such a mounting is not feasible, because of the specialized design of the sprocket assemblies. On still other projectors we find that the number of sprocket teeth (six, twelve or fourteen) cannot be combined in the sprocket hub formula, to result in a whole number of black segments.

In neither of these instances is the possibility of stroboscopic projector control necessarily hopeless. For we have seen (in the latter part of the fifth paragraph of this discussion) that any rotating wheel or shaft of the projector which turns in direct relation to the passage of the film may be used for a stroboscopic mounting. The hand turning (or testing) knob, generally located on the front face of the machine, is exactly such a shaft; it is often used as the seat for a projector disc.

The formula for computing the design of a turning knob disc is even simpler than that already employed for the sprocket. Involving only the two factors of (1) the cycle of the alternating current, which will be used to illumine the neon lamp, and (2) the number of frames a second which will be your projection speed, it reads as follows:

$$\text{No. of black segments} = \frac{2 \times \text{current cycle}}{\text{No. of revolutions for the desired frames a second speed}}$$

Again accepting the sixty cycle line, as the basic current supply, and sixteen revolutions of the turning knob in passing sixteen frames of film, as the most common projector practice, we can work out an example with this formula. We very soon find that the resulting figure calls for seven and a half black segments.

This is obviously an impossible design to draw. We need not, however, give up our idea of using the turning knob in this way—and therefore of enjoying the benefits of stroboscopic timing. What *can* be drawn up is a double disc design, on which an outer circle of black and white segments contains eight each, while an inner ring carries seven each of the contrasting areas. With this disc viewed under the 120 pulsations of the neon lamp, the outer (eight segment) ring will seem to stand still at exactly fifteen frames a second, while the inner (seven segment) ring will do likewise at about seventeen frames a second. When the projector is then adjusted to its desired speed of sixteen frames a second, the outer ring will then "creep" forward at exactly the same rate as the inner ring seems to creep in reverse.

If one is mechanically gifted, even this entirely adequate compromise arrangement may be done away with on these "one revolution to one frame" projectors. This is accomplished by rigging a simple belt drive from the hand turning knob (which is revolving at sixteen frames a second) to an auxiliary knob, mounted alongside it, which will be of a size to revolve eight times a second. Dividing this number into the 120 light pulsations, we come out with an easily designed disc of fifteen black segments for mounting on this auxiliary knob.

The use of stroboscopic controls on the twin turntables of a record player is of lesser importance than their employment on the projector with which the turntable will be used. Most turntable motors have been preset accurately to provide the desired seventy eight revolutions of the turntables a minute. Others may be governed by a "two way" switch which will provide equally accurate speeds at both seventy eight r.p.m. and the longer playing rate of thirty three revolutions a minute. Printed cardboard discs, with appropriate markings for both of these speeds, can generally be obtained from a record store.

The advanced amateur, however, may not be satisfied with this occasional check method. He will want the correct number of black and white segments painted permanently on the outer rims of his turntables with, probably, a suitable neon lamp installed centrally between them. The correct number of black segments for such a treatment is arrived at in this way. Our desired number of turntable revolutions (seventy eight) we have expressed in terms of revolutions a minute. We must first, therefore, transform the number of light pulsations (120 a second) into the same terms (120 x 60) to arrive at 7200 pulsations a minute. Dividing this figure now by the desired seventy eight r.p.m., we get an answer of 92.3 black segments. The slight fraction may be disregarded, and we find that ninety two black segments around the rim of each table will give us the desired speed.

For the neon lamps to be used in these operations, a one quarter watt unit placed not more than two inches distant from the projector disc, will give satisfactory results. Since the turntable glow lamp must illuminate the segmentation on both of the turntables from its single position, it will be found better to select one of no less than one watt in strength.

The clinic

[Continued from page 110]

ness of speech which resulted removed a lot of padding from what might have been a monotonous commentary, giving the audience a rest from the voice.

"With both discs revolving and with the music coming from that on the right hand providing an accompaniment for the main title assembly, I placed the left hand pickup on the first voice cutting and brought the commentary in, lowering the volume of the music beforehand. When the voice track was played, I brought the music up again. This alternation went on through the film's length.

"I am sure that those who are familiar with double turntable use have found this technique to be serviceable, as it is the method which would result from experience. But, for the benefit of newcomers to double turntable employment, it may be worth a statement."

Discharge—and diploma

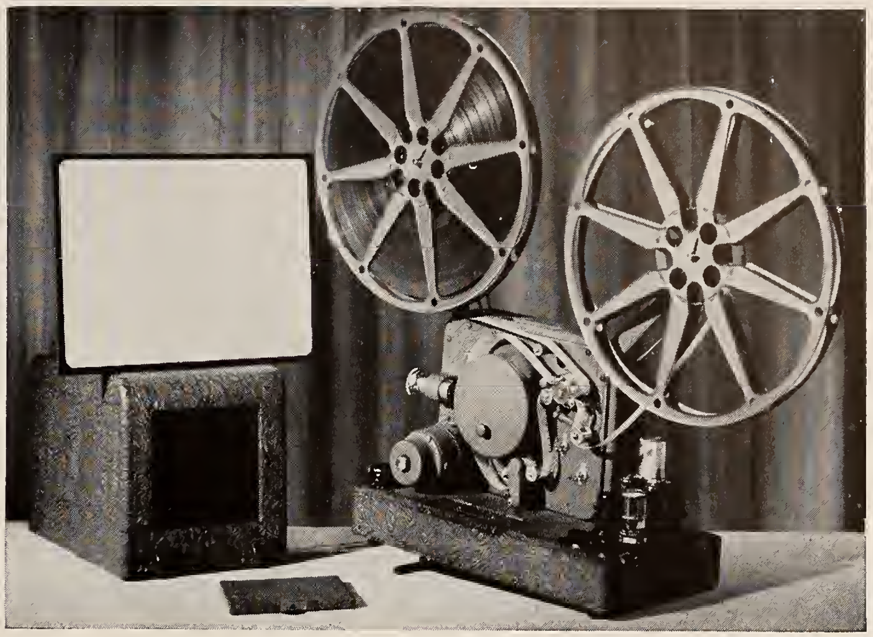
[Continued from page 103]

camera technique, screen writing, cinema direction, editing and the business of film production. It was absolutely the most inspiring course ever given for the benefit of movie makers. All of them that the University would allow filled out my class schedule, and for the first time in my life I liked school.

The informal and democratic classes provided fresh thoughts. My fellow students proved to be just as "nuts" about movies as myself. The elite appeared with their lectures: the producer Boris Morros, the director William Keighley, the producers John Grierson, Joris Ivens and Herbert Kline—these were a few of the many. And in class I did get to speak with them.

From what happened in class in that first quarter, I decided that I might become a screen writer. At least there were no unions to stop me from dreaming! I would put the dreams on paper and sell them for thousands of dollars!

Having a writing partner, I learned, was the "sure fire" way to succeed. A fellow classmate, who was an actor and who knew the needs of the movie studios "like nobody's business," joined forces with me. So, we set out to write a "Western thriller." We did get a story outline talked over, but, for some reason, it's harder to get those stories on



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paper than one would think. That project just bogged down in words and died a slow death.

Time was rolling much too rapidly. No surprise offer of employment had appeared as I continued to cancel possibilities. There were books to be bought, tuition and rent to be paid. Just a job, any job, any place—drug store or war plant—that's the way it was boiling down. Then with a last round of telephoning in utter desperation, I found a "lead."

A certain person at the mammoth Twentieth Century-Fox Film Corporation offered me an interview immediately. Within the hour I was at the studio answering the questions of a pretty young lady. She appeared to me to be a person of power and influence, and it was clear to see that she was a department supervisor. Everything went well. At last I had a job in a major motion picture studio!

An excited sense of pride brought me, much too early, for work the following morning. On went a uniform and I became a full-fledged—mail boy!

The mail route took me all over "the lot." The place was even bigger than I had imagined. The famous names on hundreds of office doors made my head swim. I soon learned that the humbleness of my job meant nothing. Mail boys had become producers, directors, writers, actors and practically everything. Well, maybe this was it, for now I could see as many "big shots" as the time between mail routes would allow.

So, from the production manager, it was a second assistant director's job I wanted. For Dan Clark, camera chief, I would load magazines. With Julian Johnson, story chief, I would start as a reader. The chief of story files had me tagged as an "independent producer incognito," and Mildred Lowe, of the production bungalow, had me on roster for potential production clerks.

A "to whom it may concern" letter which Miss Lowe gave me later read, "It's no exaggeration to say George Smith called on me twenty five times to discuss the possibilities of working in the production department."

The cold fact is that I got no higher than to become a well known mail boy. Uncle Sam had done some deciding for me. I received the familiar call.

Then I was presented with the official printed forms which I filled out as prescribed. From the information given, my problem was solved. A decision had been made, and I felt both relieved and thankful. This inductee was classified as a United States Army Signal Corps motion picture cameraman.

The war was well under way. Old anxieties took on new clothes, for the movies had gone to war. Almost overnight I found myself in the camera department of the giant Paramount fortress. The Army had backed a six week camera training course for fourteen other Signal Corps men attending similar classes at MGM, Twentieth Century-Fox and Columbia. We were all learning the operation and maintenance of Mitchell and Bell & Howell studio cameras. This was the chance I had sought, although I was humbled by the fact that it took a war to bring me what I wanted. The hunt had proved more thrilling than the find. Thinking of the responsibilities ahead and realizing that I was being backed by an entire nation digging into total war made me gulp.

Camera study ended, and it did not take long to find out that this was the Army. Along came the basic training, more basic, and more. There were no cameras now, just shelter halves, Enfields and "tommies." Then, like a flash, somebody decided that it was time for me to make pictures. Through channels came a transfer, and I was shipped to the Signal Corps Photographic Center.

The location wasn't the balmy, glittering city of picture factories. It was a place in Queens County, N. Y., where the old Paramount studio of the East had been taken over by the Army and geared to a new all time "high" in film production. To all military personnel stationed there the Center was known as SCPC. This post was a very busy place. Vital war movies by the hundreds found their birth on SCPC's stages. Training film after training film, Staff Film Reports, Film Bulletins, the Army-Navy Screen Magazine reel and GI movies literally poured from this installation which was my new Army home.

I found officers and men at SCPC with the "know how" for movie making. There was a camera technician from Technicolor, a director from MGM, a writer from "Twentieth," a director of photography from Selznick, special effects men, script clerks, unit managers; it seemed as if all Hollywood had gone to war. Everybody had a job; every day was a deadline.

For the first time in my life I discovered that movie making demands back breaking work, sweat, fatigue and an utter disregard of personal habits.

Most movie cameramen love their work; for, if they did not, they would turn to more secure and less demanding occupations. A director's "Set 'er up here, then up there! Finder, please!" never slowed down until after V-J Day. These last three years of experience have furnished the schooling that I needed so badly and almost missed.

To many of the more complicated film projects I was assigned as operative cameraman under an experienced director of photography. Many of these men were the "higher ups" that I had once considered beyond my touch. Today they are cinematographers whom I idolize. I am proud to say that it is men like Pfc. Stanley Cortez, Captain Leo Tover and Corporal Jerry Hirschfeld to whom I owe so much for that bit of movie making technique which I hope to retain.

The movie makers at SCPC are shedding the olive drab. It is time for graduation, to plan some more grand strategy and to build a home. Other veterans and myself want to take our places in the film industry. For there are new movie minded communities with fresh aspirations, a more mature excitement and, hopefully, a more thinking world in which to live.

This discharge of mine is a diploma from one of the toughest, roughest and most accredited schools in the world—the United States Army. Every veteran has one, and millions plan to use theirs as I do, in finding a home, a better job and a finer happiness.

Lens coating

[Continued from page 105]

a soft clean brush as the first step in cleaning optics, and then proceed to wipe the glass surfaces clean by rubbing them gently with a soft cloth. Solvents are generally not good things to apply, because they will take the lacquer finish from the lens mounts, if allowed to come in contact with the metal at any point. Do not take a lens apart, to clean the inner surfaces, unless those surfaces are really dirty and unless you know how to do it.

The second point of interest is the question of whether old lenses can be coated.

They certainly can, because nothing is quite impossible, if one has the proper tools. The principal difficulty of the work is that each lens presents an individual task which makes the cost a matter to consider. From the brief description in the first part of this discussion, it is obvious that an old lens must be taken apart, repolished, coated, reassembled and readjusted, in order to get a first class result. One must have the proper tools. Therefore the man who made the lens is the man to do the coating.

This is not good news for the filmer who has foreign made equipment, but it is an unfortunate fact.

So, if you own a Katthauser "Bitchar" ƒ/1.23, which is a pet of yours and can take a picture right through a mink coat at midnight, we can all understand why you want it coated, especially if it has fifteen elements and eleven air-glass surfaces.

We all know, too, that Katthauser sold out to Schleitz, who sold to Sseiz, who sold out to Hitler—who is now out of business. The moral is, if your lens can't go to the original manufacturer for coating, it must be done at the owner's risk. And the risk is always there, because coating is a complicated series of operations.

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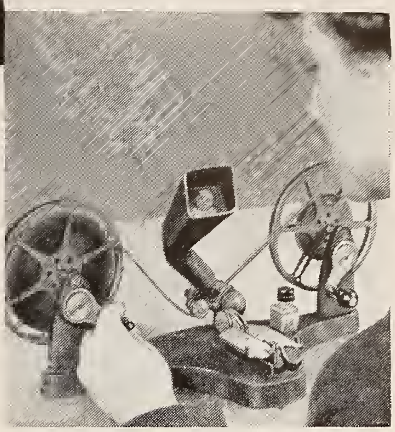

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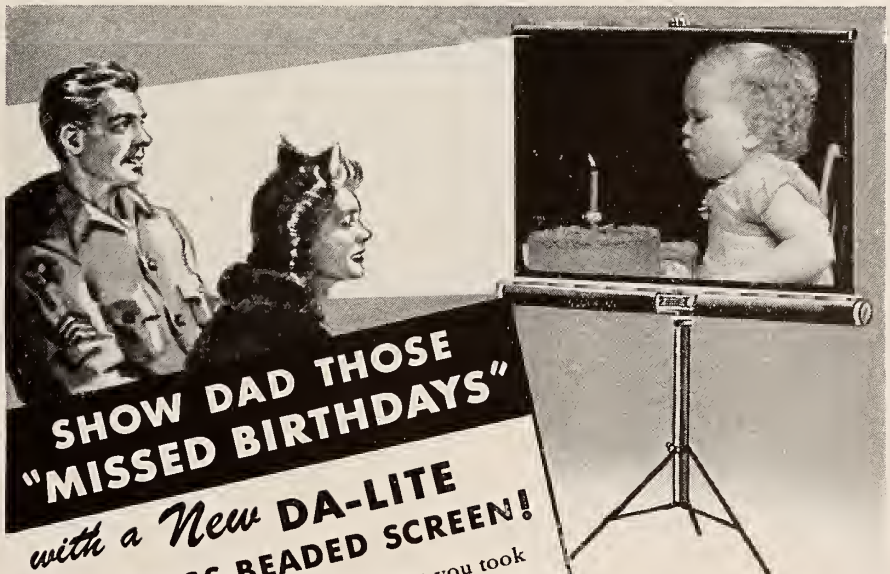

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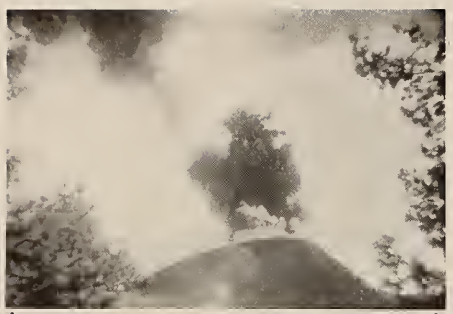

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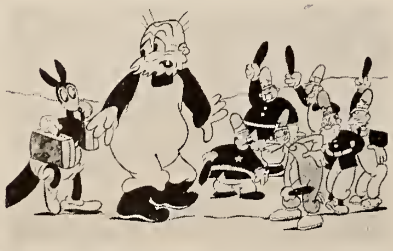
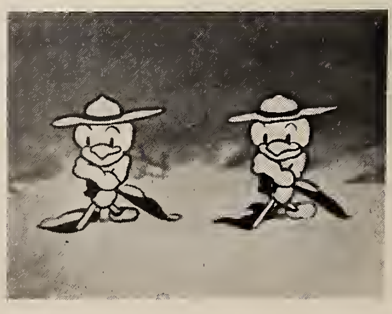
■ *In Society*, seven reels, 16mm., black and white, is a Universal release through Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Abbott and Costello run riot through a typical potpourri of their high spirited antics. Whether they are fox hunting on a steer, riding a fire truck or going to sea in a bathtub, the end result is a confusing but hilarious picture. Such support as is needed comes from Marion Hutton, Kirby Grant and Anne Gillis.

■ *Hangmen Also Die*, fourteen reels, 16mm., black and white, is a United Artists release through Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Fritz Lang was once a great German motion picture producer; later he went to Hollywood. Reinhold Heydrich was once a "good" German; later he became "Hitler's Hangman." In *Hangmen Also Die*, one German analyzes another, as Lang tells, in the melodramatic terms for which he is famous, the story behind the eventual death of the sinister hangman. Brian Donlevy, Anna Lee and Walter Brennan head the cast.



■ *The Prize Package*, in two 8mm. and three 16mm. editions, including one sound version, black and white, is distributed by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Suppose you opened a package from Australia, and a playful, but unwitting, kangeroo jumped into your life. That's what happens to Farmer Al Falfa, new Terrytoon character, in a cartoon combining the better features of slapstick comedy with the screaming "meemies." The visitor from "down under" wreaks confusion on the good farmer's house, is almost seized by armed forces of the law, but finally overcomes fate by the sheer force of his overwhelming charm.

■ *Tanks a Million*, five reels, 16mm., running time fifty one minutes in black and white, is obtainable from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. "Dodo" Doubleday (William Tracy) embodies many strange characteristics: a photographic memory; a superb ability to be mistaken for his commanding officer; an aptitude for improvising radio speeches. All these assets—plus several of a more romantic nature—are displayed in this story of the adventures of Private Doubleday in Uncle Sam's army. William Tracy is assisted on his way through the hilarious maelstrom by James Gleason, Noah Beery, jr., and Elyse Knox.



■ *Bird Scouts*, in 8mm., 16mm., silent and sound versions, black and white, is released by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Bird scouts are depicted in what, for all we can say, may well be a typical day in the life of a bird scout. In a cartoon full of whimsy, a bird scout troop shows a good many startling human reactions in such activities as inspection, semaphore drill, and so forth.

Using basic effects

[Continued from page 104]

manipulations and their hyper-emotional accents, will be of little, if any, value to the personal movie maker.

Essentially an accelerant, the wipeoff is properly employed in presenting a series of relatively short and clearly related scenes *which are screened for their symbolic import,* rather than for themselves alone.

War is declared, and the broad reactions to this event are shown in a rapidly paced wipeoff series, composed of newspaper headlines, radio announcers, whipping flags and marching feet. Basically no more than a mechanical version of a montage of individual scenes, the wipeoff imparts a sense of speed, vigor and excitement. Thus, as soon as one scene reaches full extent on the screen, a new scene begins to displace it, as wipe follows wipe in ordered confusion. For this purpose, an average guide for scene length in compiling a wipeoff assembly would be from twenty to forty frames, or from six to twelve inches of 16mm. film running at sixteen frames a second.

In the technical execution of the wipeoff, there is a second important point to keep in mind, besides its essential speed. This is that the direction of the wipeoff's movement must always be in harmony with the direction of any action appearing on the screen. Suppose, for example, that a fleeing gangster races across the screen from left to right in the chase sequence of a jail break. If a fan wipe is then used in transition from this view to the pursuing police, the sweeping movement of the fan must be from left to right also, only just behind the heels of the felon. Directional movement of a wipeoff which is in opposition to the action on the screen serves only to confuse and dissipate the emotional effect.

THE DISSOLVE. More suave but less swift than the wipeoff, the lap dissolve is a transitional device about midway in its effect on screen tempo between the cut and the title. It is composed, of course, of a fade out on one scene and a simultaneous fade in on another, both occurring on the same strip of film footage. Thus, as one image loses brilliance and authority, the other gains in power, until it has smoothly replaced the first. But this transition requires time. Hence, the basic effect of the dissolve is to slow down slightly the progress of a film.

The dissolve is used in film continuity to indicate a transition in time, in space, or in both. A simple example would be the familiar dissolve from a full shot of the exterior of a house to a medium shot of the family at ease in the living room. Here a slight shift in space has been indicated, but there will

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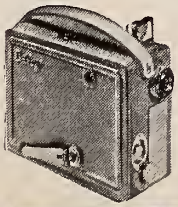

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be little or no lapse in time. More advanced might be a series in which one dissolves from Mr. Jones, fishing, to Mrs. Jones, arranging a picnic lunch nearby, and then back once more to Mr. Jones in a different location by the stream. Slight changes in both space and time would be suggested in this way, as well as the important sense of these actions moving along progressively.

An allied use of the dissolve is found in bridging time and space where a full pictorial account is not desired or needed. For example, in a travel reel, we could dissolve from a scene of a motor car leaving one's home town to a scene of it arriving at the place of the first overnight stop. The dissolve transition tells the audience that time has elapsed and that distance has been covered, but that neither was important. The dissolve is useful as well in shifting from one related title to another, as from the main title to the credit title in a lead title assembly. In this use, the recommended treatment would be to fade in on the first title card of the assembly, to dissolve (rather swiftly) from this card on through the series, and then to fade out on the last card of the assembly, preceding the first subtitle or first scene of the film.

In the matter of timing, although a dissolve of any length will exert a retarding effect on the flow of your film, there is a considerable range, within this effect, where the deceleration may be varied by the selected length of the dissolve's execution. At the top of the speed scale would be a lap of, say, six to eight frames, or approximately a half second of screen time. Where a more dignified and quieting effect on the film's message is desired, the dissolve might then run up to forty frames in length, or two and a half seconds on the screen.

THE FADE. The fade out, fade in or a combination of them (a fade out on one scene and a fade in on the next) brings the flow of a film to a pause only less effectively than a full stop achieved by a subtitle. In a fade out, the image gradually loses intensity until the screen is left dark. The action comes to a stop, and, for a second or two, no other action replaces it. Thus, as the ship sails for the West Indies, the scene of the distant vessel fades out. The next scene, a shot at home of the rest of the family not making the trip, then fades in. The scene of a child going to bed on Christmas Eve fades out; then a shot of the same child, taken on Christmas Day, fades in.

If used as a transition, the fade is slower and more decisive than the slowest lap dissolve. If used to mark the end of one phase of a motion picture and the introduction of another, the fade is definitive in its deceleration, without bringing the flow of the movie to a complete stop as does the caption. Used with movie scenes, a slow fade might extend for as long as ten to twenty frames of 16mm. film, while a faster execution might be cut down to as brief a length as six frames. Applied to titles, the fade out and fade in seem to extend over longer periods, according to the standards of professional title makers. Here, the slower versions might run up to thirty frames from full image intensity to dark film, while the faster title fades are scaled down to ten or fifteen pictures.

Whether, in your films, you will use a fast or a slow dissolve, a long or a short fade, depends directly on the feeling to be achieved. Tempo should be your guide. If the theme calls for only a slight deceleration and a smooth transition, the dissolve is indicated. When you need a fuller stop and want less effect of connection, call on the fade out for service.

A film about film tricks

[Continued from page 107]

interesting as home entertainment. Such a double appeal is likely to justify an increased production of footage that can be of genuine instructional value to home filmers. If these results should come, Castle Films, who produced *Camera Magic*, will be proud of its rôle as a pioneer in yet another part of the personal movie activity.

Amateur clubs

[Continued from page 111]

ACL; *Romance of a Sawmill*, by Virginia Smith; *Ski Time in the Rockies*, by Norman Shultz, ACL; and *Worth Scouting For*, 1945 Ten Best Award winner by Al Morton, ACL.

Record for La Casa In the last three monthly meetings for 1945 of La Casa Movie Club of Alhambra, in California, 259 members joined together at dinner, with 595 members gathering for the formal screen program immediately following! If this isn't a record of some sort for regular amateur cine club attendance, this department will be glad to hear why. At these gatherings, the La Casa unit continued with its seemingly inexhaustible supply of screen fare, as follows: *Arcadia Train Wreck*, by Paul C. Knapp; *Cuba*, by Earl Martin, ACL; *An Eastern Trip*, by John Cook; *Our Anniversaries*, by R. A. Battles; *Western Scenes*, by C. L. Wachholz; *Isles of the Pacific*, by L. B. Reed; *Southern California*, by William F. Axtman; *Pre War Germany* and *Wyoming Herefords*, by Mildred Zimmerman, ACL; *Nativity Scenes*, by Mrs. R. Gillman; *A Montana Garden*, by Dr. Elsie Schildwachter; *Fiji and Espiritu Santo*, by Lieutenant Commander J. A. Biran; *Mexico in 1945*, by Guy Nelli, ACL.

Winners in Los Angeles *Quaint Old Mexico*, by Guy Nelli, ACL, and *Caribou Road*, by Carl H. Thomsen, first and second contest award winners respectively, were the screen features of the recent annual dinner held by the veteran Los Angeles Cinema Club and attended by nearly 300 members and guests. Other place winning pictures, in order, were *Tropical Ecstasy*, by Dr. Roy E. Gerstenkorn; *Lilac Time in Utah*, by Mrs. Mildred Zimmerman, ACL; *Autumn in Yosemite*, by Jack Shandler; *Honolulu Flight*, by C. S. Morris, and *Tuna Fishing*, by James E. Davis. James H. Mitchell served as contest chairman and head of the board of judges.

News of the industry

[Continued from page 112]

desired, for greater definition of screen images. In addition, the Diplomat is equipped with single claw and sprockets, making it possible to show both sound and silent films, although, naturally, with the former, the sound effects will be lacking.

All moving parts are gear driven; all gears are silent in operation and are encased. Film may be run backwards, or scenes may be re-run, by means of a reverse lever, while incorrect film threading is made more difficult by "safe-lock" sprockets.

DeJur contest Out of over 7,500 entries from all over the world, DeJur Amsco Corporation of Long Island City, N. Y., has just announced the winners of its $2,000.00 still photograph contest. Sixteen service men and sixteen civilians won merchandise certificates for DeJur products. First prize in the service man's class was taken by Lieutenant Joseph Janney Steinmetz, USNR, Siesta Key, Sarasota, Fla., with his picture, *Indians at Worship*. First prize in the civilian's class went to *The Rhythm Kids*, photographed by Leonard Rosinger, 619 Forsyth Building, Atlanta, Ga.

Post catalog More than 100 feature pictures and 150 "shorts" are listed in the ninth edition of the 16mm. sound film catalog just issued by Post Pictures Corporation, 723 Seventh Avenue, New York City.

Among recent Post releases announced in the catalog are the first two of a series of Hal Roach "Streamlined" features—*Tanks a Million* and *Niagara*

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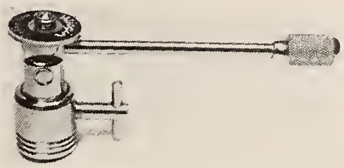

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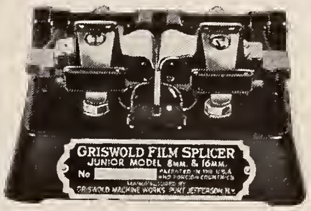

This "Junior Model" for 16mm. and 8mm. is a smaller edition of the GRISWOLD splicer developed especially for home movie makers. Like all GRISWOLD models, it splices both sound and silent films and is built to give a lifetime of service.

In fact you can't go wrong with the GRISWOLD Splicer because it has exclusive design features which assure a perfect splice on a frame line every time. No special skill is needed. You can do a professional job right from the start. And your GRISWOLD splicer will last you a lifetime, for it is a sturdy, PRECISION BUILT instrument—the same splicer that is used by most of the professional movie makers and exhibitors. GRISWOLD Splicers are made in models for all film sizes and are sold by Photo Supply Dealers. When you buy a splicer, see that it bears the GRISWOLD nameplate.

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Falls—each of which is a complete subject in itself, running less than an hour.

The Post catalog is available free, upon request, from Post Pictures Corporation.

Focusing ring It is well known to all filmers that a fixed focus lens, mounted with screw threads, has the additional capacity of being focused on near objects, if the lens is screwed out partially from its fixed focus setting. However, it has always been difficult to determine precisely at what distance the lens is focused in its unscrewed position.

The Photo Specialties Company of 29 South State, Salt Lake City 1, Utah, has solved this problem for half inch lenses of the type used on 8mm. cameras by developing a "focusing ring" which, fitted to the lens, gives by calibration the distance at which the lens is focused at any position.

NAVED plans Don White, until recently Major White, of Atlanta, Ga., becomes executive secretary of the National Association of Visual Education Dealers, according to an announcement by NAVED's directors. Mr. White headed the University of Georgia's educational service from 1936 to 1941, at which time he became an AAF photographic officer.

NAVED's 1946 convention and trade show is tentatively set for August 5 and 6 in Chicago. More details will be forthcoming in the near future. In the meantime, NAVED is going ahead with plans to establish permanent quarters in Chicago, moving from its present offices at 101 Marietta Street, Atlanta.

Unseld back Robert H. Unseld, out of military service after serving as a major with the Air Technical Service Command, has returned to Bell & Howell as general advertising manager. In 1935, Mr. Unseld, who had been American vice-consul at now famed Surabaya, Java, resigned from the diplomatic service and became the head of Bell & Howell's personal equipment division. In 1939, he became general advertising manager, the position to which he now comes back.

Sports and 16mm. The advantages of shooting in 16mm. were shown in a recent production, *Surfboard Rhythm*, a "short" made by Telefilm Studios of Hollywood, Calif., and directed by Charles Trego. Using scenes shot by a waterproofed camera attached to a surfboard, the movie reveals extraordinary flexibility and unusual camera positions, which would have been exceedingly difficult to obtain with 35mm. equipment. The film has been bought by Pete Smith for release in the well known M-G-M sports series.

Ampro in Canada A partner of England's J. Arthur Rank, Paul L. Nathanson, and the Ampro Corporation have announced a new company, Telephoto Industries Limited, 1195 Bay Street, Toronto, formed to handle Ampro's 16mm. business in both Canada and Newfoundland. Telephoto Industries Limited will be a Canadian corporation and will have exclusive rights to Ampro distribution throughout the northern American area.

Morgan to Ansco Lester B. Morgan, who joined Ansco in 1940, and who then served more than three years in the Navy as a chief photographer's mate, has returned to Ansco's advertising department, where he will once again act as staff photographer.

ITTCO catalog Covering entertainment, religious, educational and home movie fields, the 1945-1946 catalog of the International Theatrical and Television Corporation, 25 West 45th Street, New York City, runs to 168 pages. With over 3000 film entries, the catalog provides a comprehensive listing of the 16mm. field.

Slide masks Mercury Jiffy slide masks may now be obtained through most dealers. Produced by the Universal Camera Corporation of New York City, the masks are two inches square and are gummed on the inside for quick insertion and sealing.

Reward offered Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y., is offering a reward of $100 for information leading to the return of two prints—*Flying Deuces*, in eight reels, and *South of Pago Pago*, in eleven reels—which were recently taken from Eastern Film Libraries.

New company Martin Ross, sales executive for the past ten years with Films Incorporated, 330 West 42nd Street, New York City, has formed his own company, Film Highlights, Inc., at the same address, for the production and distribution of 16mm. and 8mm. short subjects, both sound on film and silent. Distribution will be effected primarily through department stores and retail photographic dealers.

Chapin tripod A patented "panhead" feature permitting selective and simultaneous locking of "pan and tilt" action from one control handle is an outstanding characteristic of the new Model "A" tripod, produced by the Chapin Company of East Rutherford, N. J. A clockwise turn of the handle locks the camera in the tilt position and a further slight turn locks both tilt and panoramic positions. There is also a "panlock" that may be used to hold the camera in the panoramic position while allowing the tilt action to remain free. The locking action is positive with minimum torque. Eastern distribution for the Model "A" is handled by the Raygram Corporation, 145 East 32nd Street, New York City.

G.E.'s V.E.D. The General Electric apparatus department at Schenectady, N. Y., has announced the appointment of J. Stanford Smith as manager of its visual education division. Mr. Smith, who, since 1940, has been in charge of the G.E. transportation, industrial and aircraft instructions sections, as well as the "More Power to America" program, will be responsible for the production of all G.E.'s apparatus department films, presentations and displays.

J. Stanford Smith, head of important G.E. service division

Ansco enlarges The current rush for expansion in the face of more business has hit Ansco's branch in Chicago, which has moved to 247-259 East Ontario Street in that city. The building will house not only sales offices, but also a laboratory and a shipping department, which previously had separate office areas.

Practical films

[Continued from page 106]

benefits of fresh air and sunlight. It is supported by the sale of Easter seals. Mr. Segall has filmed the life at the camp for showing throughout Wisconsin.

The Gaenslen School, a State operated institution for disabled children, is designed for children of all ages, who, because of spastic paralysis, infantile paralysis or heart disease, are unable to maintain the schedule of healthy youngsters. Mr. Segall's films of this

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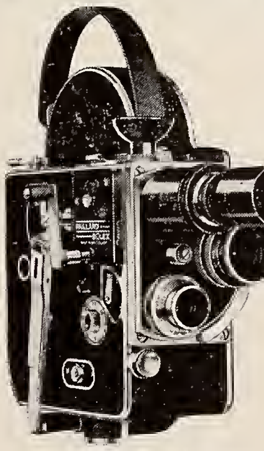

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H-16 with Kern f1.4 COATED LENS	357.50 plus 26.25 tax
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■ BRAND new, latest style. 16mm. sound projector, factory guaranteed; also one slightly used, cheap. BOX 875, Reading, Pa.

■ WESTON MASTER II EXPOSURE METER, $29.67. Write us your needs. We buy, trade. Lists. CAMERAMAN, 542-M 5th Ave., New York 19.

■ BOLEX H-16 with frame counter, new Bausch & Lomb *f*/3 fixed focus lens, all new, $232.50 complete; case with room for attachments, leatherette finish. wooden frame, $17.50 extra. MPM DISTRIBUTORS, 72 Fifth Ave., N. Y. C. 11.

■ EXPOSURE meters: G.E. DW-48, $25.63; DeJur Critic "40", $22.29; Autocritic "50", $25.83; prices include cases. CINARCO, P. O. Box 576, Davenport, Iowa.

■ BOLEX H-8, $217.50; H-16. $217.50 with frame counter; without lens. Also Bolex L-8. Immediate delivery. CINARCO, P. O. Box 576, Davenport, Iowa.

■ NEW Presto disc recorder. Model 8K. 78-33 1/3 r.p.m., microphone, stand, immediate delivery, $340.00. Miles Filmgraph, make your own sound and playback, immediately, $149.50. Auricon, Maurer recorders; microphones, booms, cutting equipment. CAMERA MART, 70 West 45th St., New York City.

■ NEW and used Victors, Eastman, Ampro, Holmes sound and silent projectors, films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 West 44th St., New York City

■ STARK SCREEN SCOOPS: Brand new 8x10 perforated for sound, $37.50; 52x72 tripod models Radiant and Da-Lite Class 2 OPA but in excellent shape, only $8.95 each; 9x12 beaded Radiant & Da-Lite on rollers and metal case, some like new, cases scuffed, only $47.50. Used 1200 ft. reels and cans, $1.00 set; 6 sets for $5.00. Used 400 ft. reels and cans, 25c set; $2.50 dozen sets. Sorry no C.O.D. Shipped express or freight collect. Early buyers get best screens and reels. STARK-FILMS, Since 1920, 537 N. Howard, Baltimore 1, Md. Send for list of other surplus photo items.

■ ALMOST new Filmgraph sound recording machine. Records on motion picture or blank film. Cost $200.00; will sell for $100.00. BILLY FELDER, Kosciusko, Mississippi.

■ REVERE 8mm. cameras and projectors. Write for literature and prices. Victor, Model 3, 16mm., and case. CINARCO, P. O. Box 576, Davenport, Iowa.

■ TWO 2000 watt Kliegl spotlights with Fresnel lenses; one Bell & Howell studio type 35mm. geared head tripod; one magnifying viewfinder from 35mm. Bell & Howell studio camera using mattes for any lens; one 100 ft. film chamber and one 15mm. Kodak lens for Cine Special. Make offer for all or part. BOX 262, MOVIE MAKERS.

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■ WANTED: Battery operated time lapse release for Eastman Cine Special. DR. M. C. BEILKE, 27 East Monroe St., Chicago 3, Ill.

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■ SOUND SHOWS $2.00 per day. 16 and 8mm. films for sale. Catalogues available. JENKINS AUDIFILMS, Lewisburg, Pa.

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ USED Castle Film subjects, 8mm. and 16mm. silent and sound, complete subjects only. New Castle subjects in stock at all times. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ LATEST RELEASES, 8-16 SOF home movies. Rent, sell, exchange. Money-saving rates. Details for stamp. MIDLAND FILM EXCHANGE, Box 429, Oak Park 2, Ill.

■ 8mm-16mm. FILMS bought, sold, exchanged. Complete sound subjects, $2.00 up. Catalogs, End Title, 10c. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ 100′ 16mm. USED sound film, $1.00. One reel sound cartoons, used, $9.95. We buy, sell, trade. Ask for list. BLACKHAWK FILMS, Dept. MM1, Davenport, Iowa.

■ HOME movie enthusiasts, roadshowmen, dealers, schools and institutions interested in the purchase or rental of 16mm. sound or silent films are advised to get acquainted with the "I.C.S." Service. Write for catalog today. State whether interested in rental or sale, also please specify whether roadshowman, dealer, home user or if connected with any school or institution. INSTITUTIONAL CINEMA SERVICE, INC., 165 West 46th St., New York 19, N. Y.

■ CASTLE—OFFICIAL—PICTOREEL Home Movies for sale, 8-16mm. silent and sound, complete stock latest subjects, free folders. Photographic supplies, home movie equipment, films. Complete SOUND PROJECTION SERVICE within auto distance Boston area. JACK PROCTOR, 16 Sherwood Rd., Melrose 76, Mass.

■ REVIEW 24 brand new features of 16mm. sound of your choice over a 6 month period and add 2 of these features to your permanent collection for the cost of film plus handling charges. For further information write CLARENCE HOME MOVIE SERVICE, 130 Salt Rd., Clarence, N. Y.

FILMS WANTED

■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films. list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ NEED 16mm. sound features. State name. no. reels. maker. price and condition. CAMERA PLACE, INC., 101 West 51st St., New York 19, N. Y.

FILMS FOR EXCHANGE

■ SEND us that old reel 16mm. silent film with 50c and we will send you a different one. GOOLD'S, Jenkins, Missouri.

school have also been shown throughout the State to citizens, to inform them about the school's work and to tell parents what the school is doing to help their disabled children.

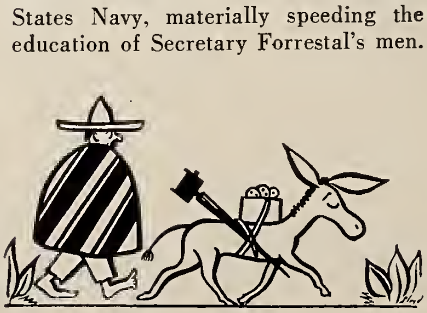
Largely supported by the Community Fund of Milwaukee and the Junior League, The Curative Workshop of Milwaukee is another agency which has been filmed by Mr. Segall. This fine project has the mission of helping disabled people of all ages in their rehabilitation by means of physical occupational and speech therapists. The cases include persons incapacitated by injury and disease, and the treatment is designed to bring as many as possible back to normal, happy and useful participation in the community. Mr. Segall's film shows the care given to the cases, from admission through discharge. One patient was followed back into his normal occupation in a print shop.

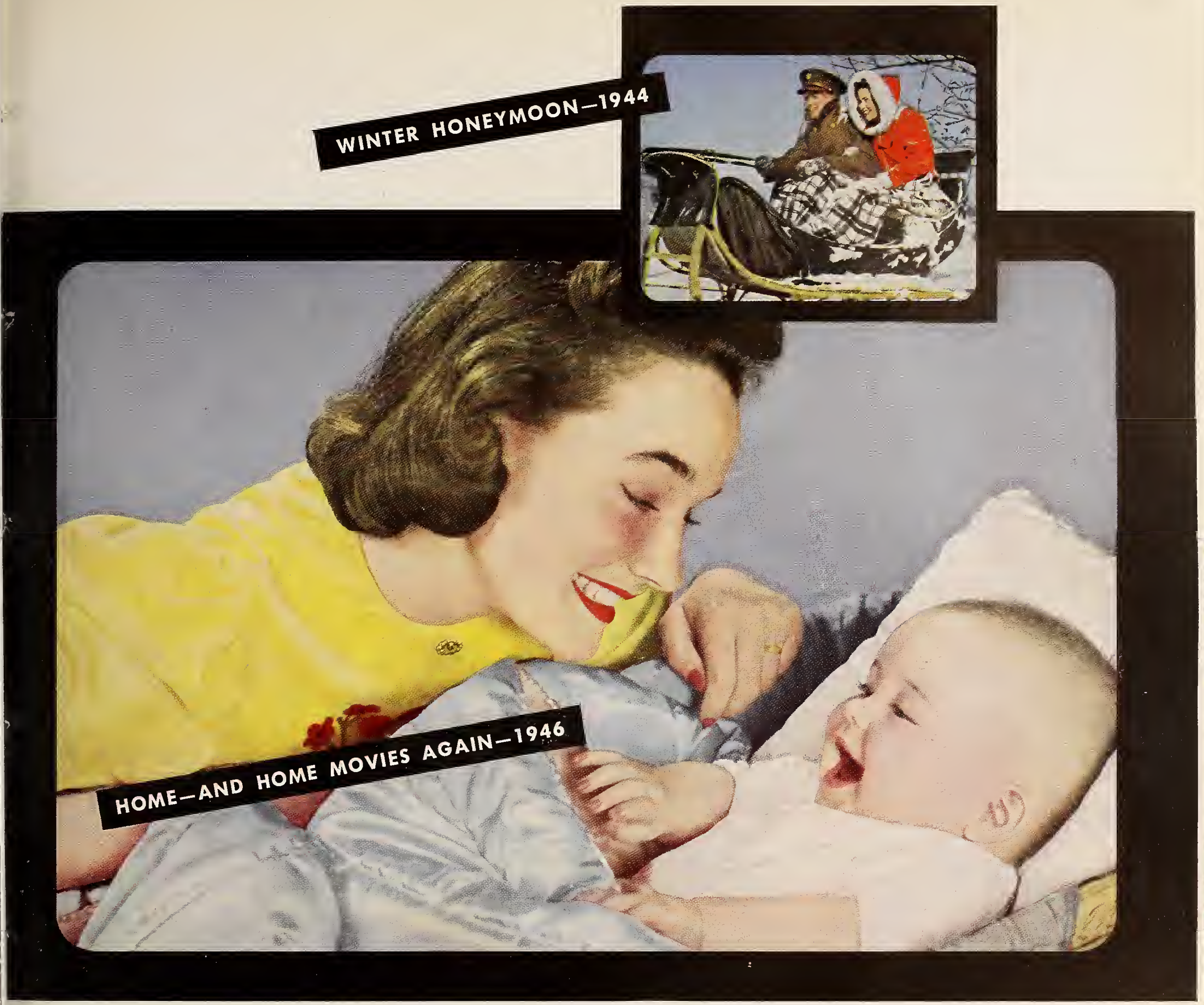
These films, all in color, and all produced without charge by Mr. Segall, are a model project for those who wish to lend their cinematographic skill to the furtherance of community welfare.

NAVY TECHNIQUE

During World War II, films were used for training purposes to a hitherto unheard of extent by the armed forces. Believing that the educational possibilities of films are tremendous in peace as well as in war, a group of officers, either discharged or about to be discharged from the United States Navy's Training Film Branch after working together as a team for several years, has recently formed a production company, National Educational Films, Inc., dedicated to the needs of the country as it pulls back from the war years. President of the new corporation is Lieutenant Commander W. French Githens, while Lieutenant Commander Grant Leenhouts is general manager of the firm. Commander Leenhouts was formerly in charge of planning and production for the Training Film and Motion Picture Branch of the Navy. Lieutenant Commander Harold B. Roberts has been appointed coordinator of education and planning; and Lieutenant Commander Herbert R. Jenson is director of research.

This group, now embarking on civilian projects for the first time, produced more than 3000 films for the United States Navy, materially speeding the education of Secretary Forrestal's men.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

APRIL, 1946

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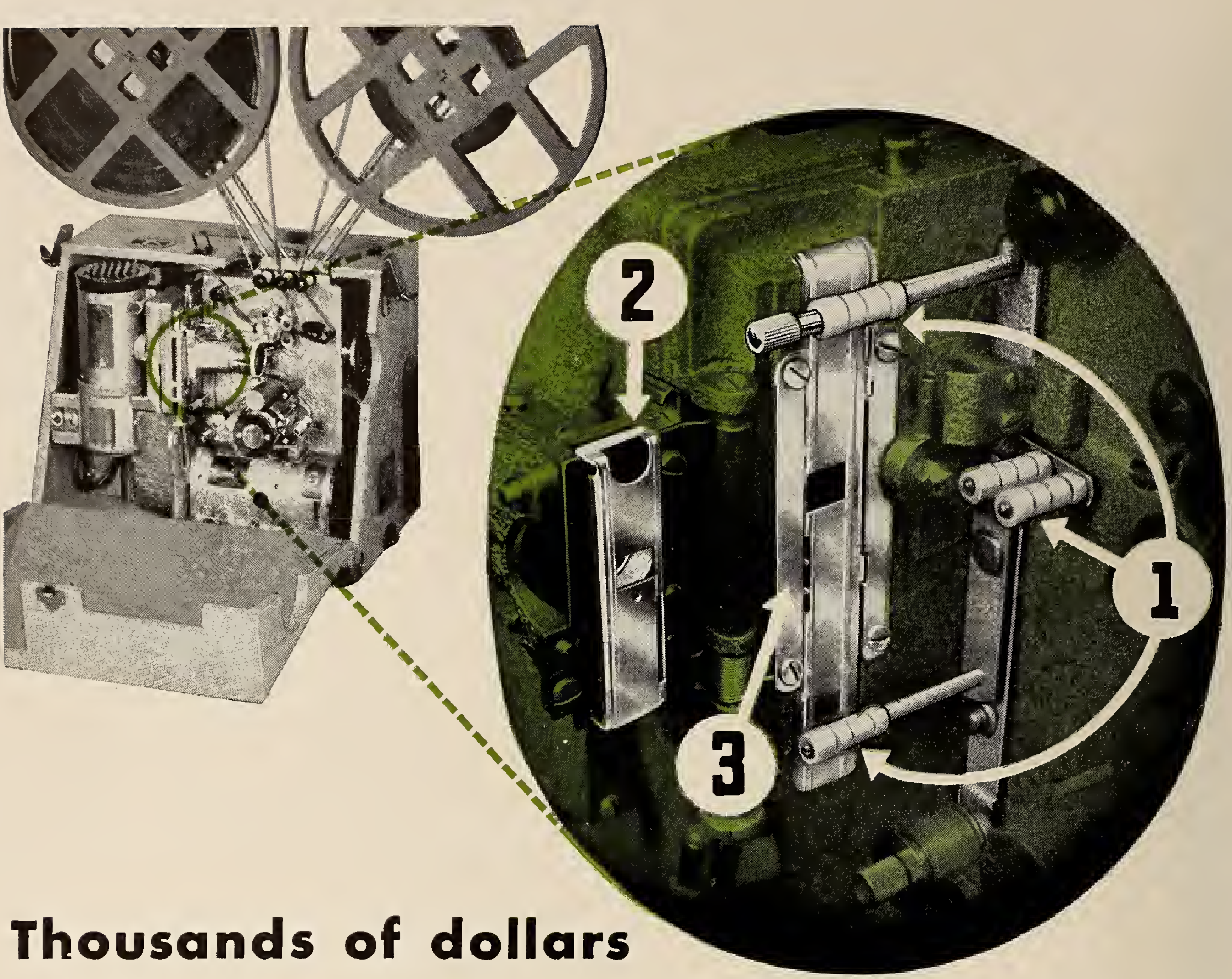

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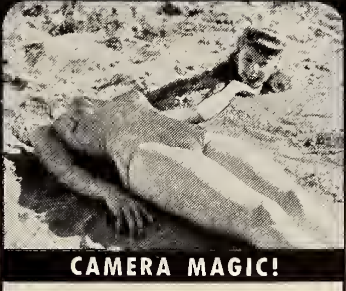

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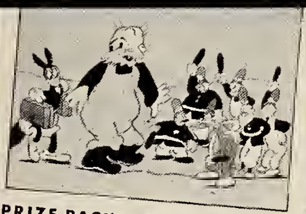
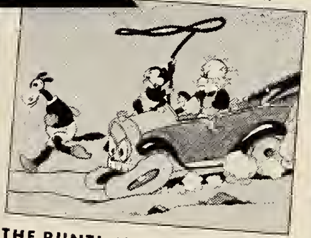
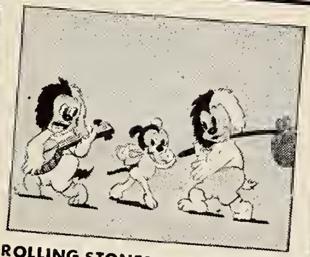


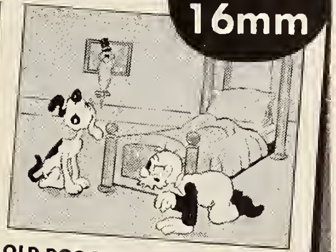
PRIZE PACKAGE! A four-legged surprise and a big jolt for Farmer Al Falfa! Panic on the farm! Furious fun! Al run ragged! "Police! Police!" The surprise is terrific! Laugh-laden fast action climax!



THE RUNT! Al Falfa is cook! Pigs come for chow! Runt the Grunter raises rumpus! Hilarious excitement with pork butcher! Runt rescues pigs! Al Falfa feasts runt! Squealing comedy!



ROLLING STONES—Dog Show! Hot Canine competition! Al Falfa the judge! Tramp dogs crash show; Fool the judge! Win prizes! Trick discovered! Al Falfa burned up! Goes to the dogs! Yelping climax!



OLD DOG TRAY—Al Falfa on nightmare! What a ride! Upstairs, downstairs! Mice raid house! Fun with Al Falfa! Dancing on ice cubes! Sailing soap bubbles! Al Falfa rides bubble! Side-splitting explosion!

MOUSE MOVIES ©

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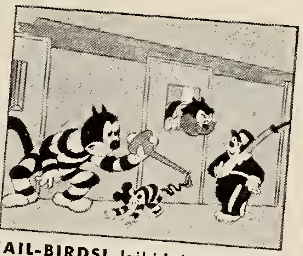
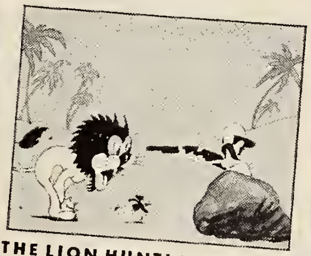
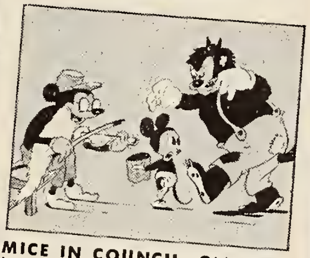


JAIL-BIRDS! Jail-bird Mouse has cat friend! Hilarious escape from cell! Bloodhounds! Polecats! Mouse and cat in side-splitting chase! Race back to jail! "Please lock us up!"



THE LION HUNT! Mischievous Mouse! Sleeping lion! Surprised mouse! Close shave! Lion hunters! Excitement in jungle! Lion in gag-filled trouble! A howling climax!



MICE IN COUNCIL—Old Mouse brags! Cats, phooey! He's not scared! Young mice dare him! Mad chase! Old Mouse in melee! Young mice in mischief! Exciting!

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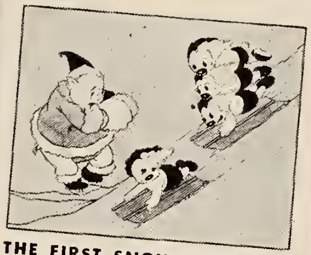
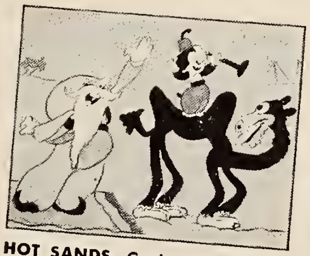
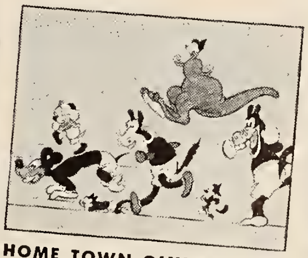


THE FIRST SNOW—Animals on skates! Polly Pig cracks ice! Swept to the falls! Pups swim to save her! Thrills and gags in water! Polly Pig rescued! Pups bring back bacon! Mad and merry finish!



HOT SANDS—Canine honeymoon! Doggy groom spies on Ali Baba! Pups crash treasure cave! Revel in riches! Forty Thieves trap bride and groom! Hilarious chase in cave! Camel to rescue! Bow-wow finish!



HOME TOWN OLYMPICS—Big track meet! Animal antics! Hare and tortoise race! Happy Hare in hilarious hi-jinks! Tortoise turns tables! Hare panics crowd! Tries turning his own tables! Laugh-laden finish!

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 April, 1946 Number 4

Closeups 138

They do their best, *editorial* 141

Spring and the animal fair, *photographs* 142

A cine kitten . . . . *Walter Bergmann, ACL* 143

What do they think? . . . . *Richard W. Deane* 144

Melodious accompaniment . . . . *Archibald Mac Gregor, ACL* 145

Multiplane sets for filming with models, *Part 4* . . . . *G. A. Gauld, ACL* 146

Cine birding . . . . *Emma Lester Seely, ACL* 147

The clinic 150

Practical films . . . . *Royal Whiting, jr.* 151

News of the industry . . . . *James Young, ACL* 152

Amateur clubs . . . . *James W. Moore, ACL* 153

Free film reviews 158

Films you'll want to show 159

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Philip Gendreau

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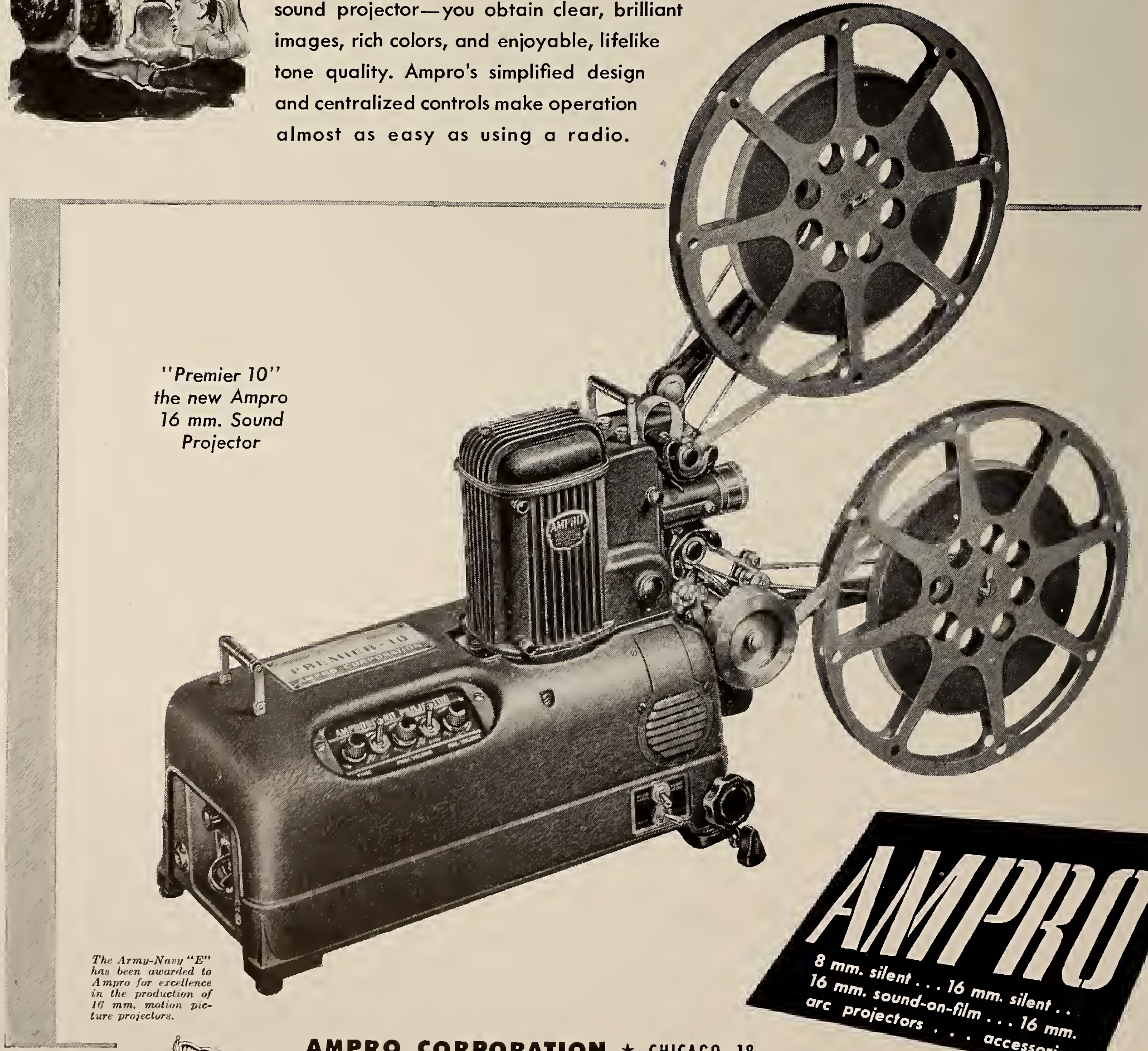

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SMILE
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LIKE AN OLD COAT THAT IS TATTERED AND TORN.

"Oh, my darling Clementine . . . whose shoes were number 9 . . ."

"Daisy, Daisy, give me your answer, do . . . 'cause I'm half crazy . . ."

"Pack up you troubles in your old kit bag and smile, smile, smile . . ."

"Old MacDonald had a farm . . . and on the farm he had . . ."

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II

- *Oh, Susanna*
- *Carry On*
- *Short'nin Bread*
- *Pack Up Your Troubles*

III

- *Put On Your Old Gray Bonnet*
- *The More We Are Together*
- *The Daring Young Man on the Flying Trapeze*
- *Carry On*

IV

- *My Wild Irish Rose*
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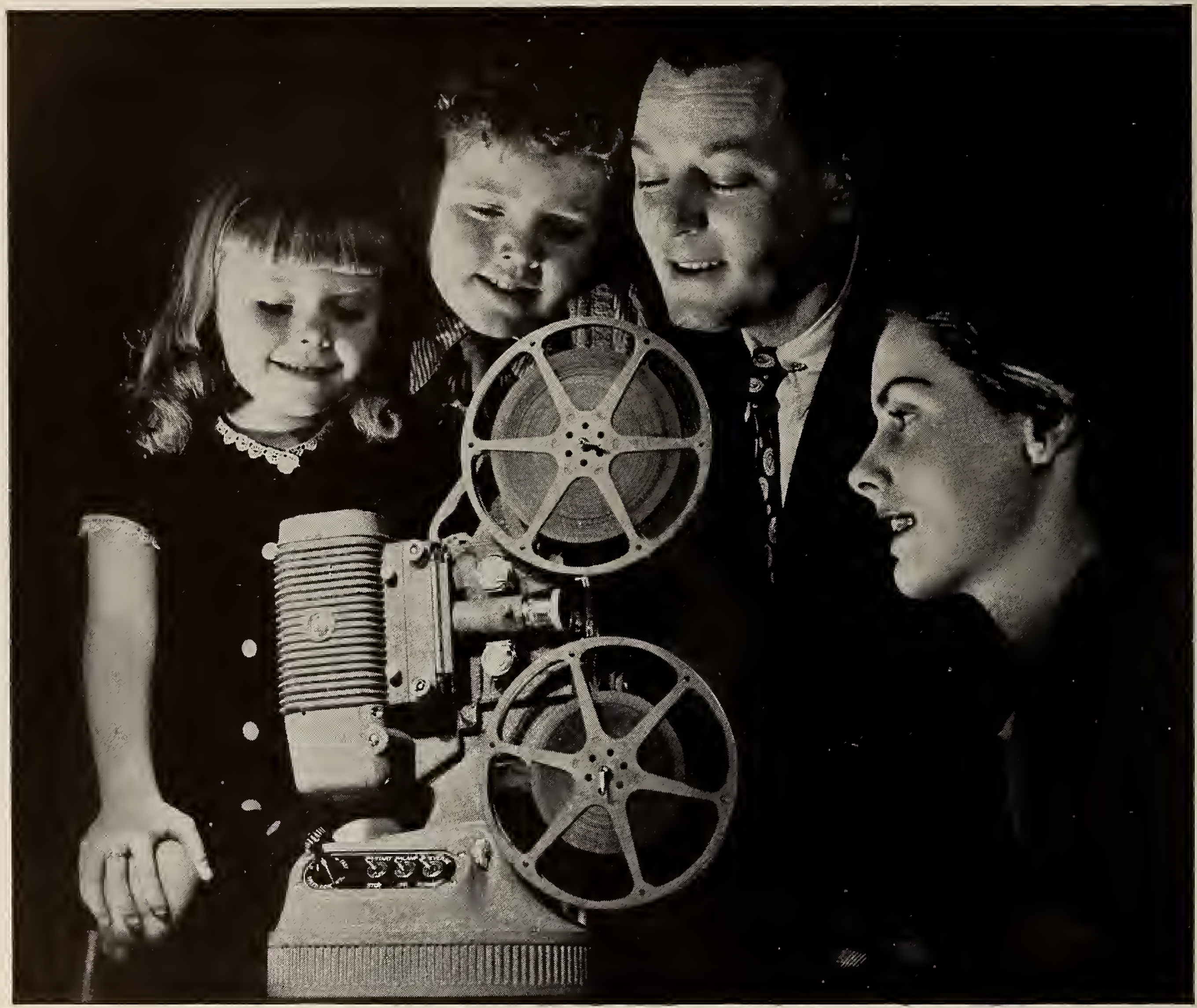

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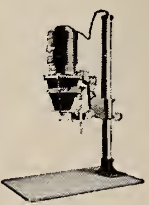

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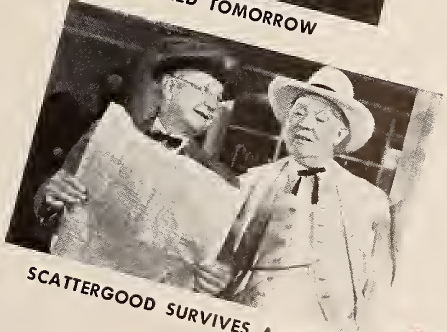

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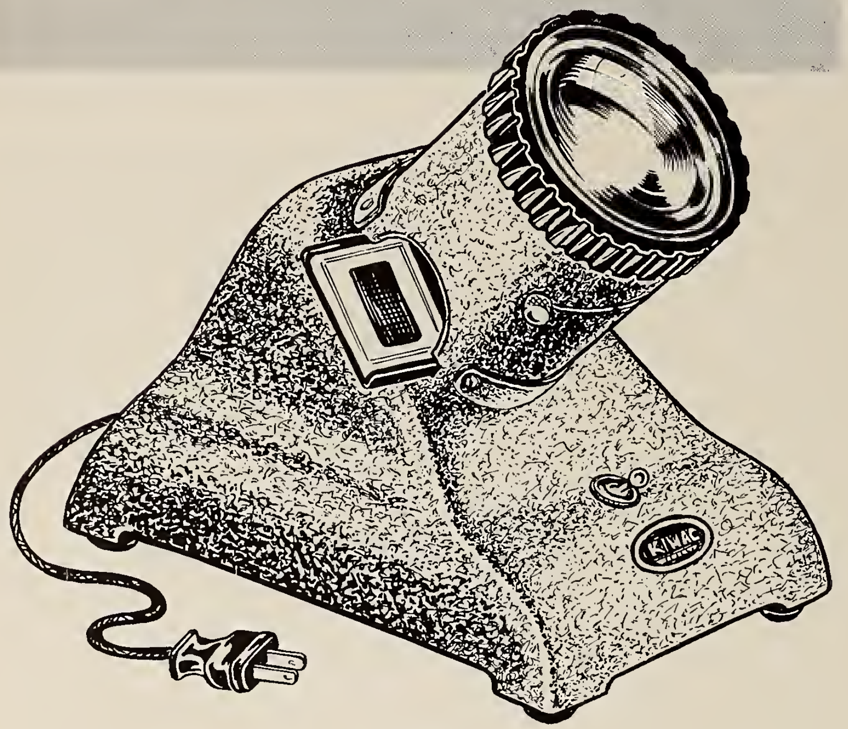

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Closeups—

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Ex-Sergeant Wilfred G. Hughes, ACL, is safely back from the wars, after forty months as a combat infantryman in the Pacific theatre. We have reported on Mr. Hughes occasionally during that time, and you may remember him as that apparently indestructible combination of dash and daffiness who lugged his turret head 8mm. camera onto every new beachhead, along with his rifle, ammunition, pack and fifty pounds of walkie-talkie radio.

Well, Mr. Hughes's stubborn refusal to leave his camera out of all this is now paying off. Operating from his home in Bad Axe, Mich., he is now more or less in the local lecture business. There are three one hour programs in his repertory, beginning with *Somewhere in Australia* (the final combat training of his 41st Division) and carrying on through the famous battles of Hollandia and Biak Island to the final liberation of the Philippines. Five out of the six subjects are in Kodachrome, while all are accompanied by narrative comment delivered by Mr. Hughes.

It was SRO night at the screening of three experimental films by Maya Deren and Alexander Hamid, held late in February at the Provincetown Playhouse, in New York City's Greenwich Village. As a matter of fact, sometime around the second presentation (there were shows at 9:15, 10:15 and 11:15), the crowds waiting to get in were so great that the police had to lend a hand keeping them in order. Miss Deren, who repeated the entire program around the middle of last month, thinks now there may be some hope for this sort of film work after all.

Archibald Mac Gregor, ACL, who answers in this issue the long felt need of hundreds of movie makers for specific guidance in the selection of records, has long been known for this sort of omniscience around the New York metropolitan area. In the city's 8mm. movie club, for instance, where he presides over the dual turntables with cool Scottish efficiency, he is hailed admiringly as the Old Maestro of the Dizzy Discs. Matter of fact, it is no trick at all for Mr. Mac Gregor to run off a smooth musical accompaniment at club meetings for an entire program of pictures—no one of which he has ever seen before.

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To encourage photography in the West's colorful National Parks, Union Pacific Railroad offers amateur photographers and their Camera Clubs $4,500 in cash prizes, silver trophies, plaques and medallions for outstanding pictures.

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MOVIES		BLACK & WHITE		COLOR	
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WRITE TODAY! For complete details on prizes and awards, Contest Rules, Official Entry Blank, and descriptive literature on the Utah-Arizona Park Regions, inquire at any Union Pacific Railroad Office or write direct to Photo Contest, Room 120-F, Union Pacific Bldg., Omaha 2, Nebr.

The Progressive

UNION PACIFIC RAILROAD

WOLLENSAK RAPTAR TELEPHOTO f/5.6
5.6
8
11
16
22
32

ANNOUNCING!

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(TRADE-MARK)

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Available in iris diaphragm barrel or in shutter.

FOR MOVIES, CANDID, ENLARGING, ACTION, STILLS

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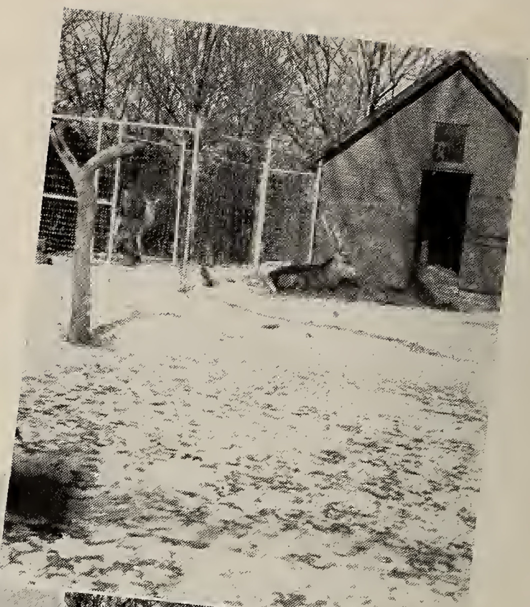


THEY DO THEIR BEST

SOME filmers, eager to enjoy their hobby in the postwar period, have expressed the belief that manufacturers have erred in announcing the availability of cine products, in view of the difficulties that we still have in getting them.

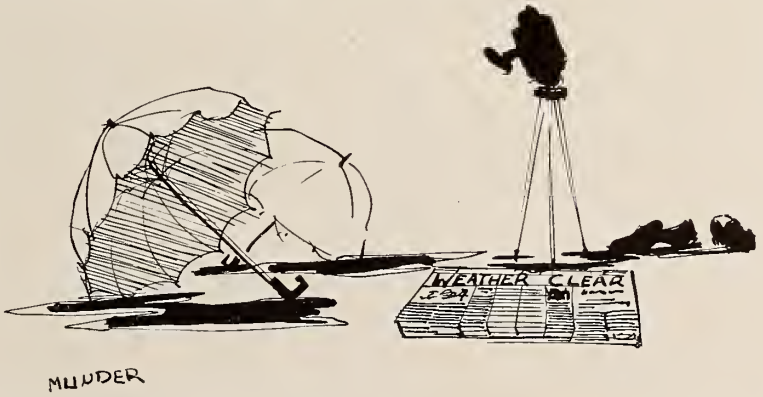
These are difficult times for any business enterprise, because of the basic uncertainty in which it must operate. This uncertainty is made up, just now, of one outstanding fact. The United States—and, for that matter, the whole world—is engaged in making up its mind whether it will conduct its affairs on the basis of private enterprise or on that of state socialism. Each of these methods of national life is vigorously defended and equally vigorously attacked. Tests of strength between the advocates of the two systems are now going on, with the inevitable disruption of all production plans. Until a decision is reached, business cannot advance with any confidence.

The American pockets are filled with more spending money than ever before in the history of the Western Hemisphere. Although financiers have warned us of this enormous reserve spending power, almost no manufacturer has dared—because of the political uncertainty—to plan production in sufficient quantity to meet the demand. He has done his best to reach a workable average between that demand and his reasonable possibility of meeting it.

Whenever a manufacturer has believed that he could match demand with supply, he has told his prospective customers about it in his advertising. That is the old fashioned American way that most of us have known and liked for many years. But our patience is worn thin by the very fact that our pockets are full. We want what we want, when we want it. If we meet delay, we blame the company that told us to "come and get it."

The thing that we must, in all fairness, remember is that the real lines of the present struggle between individual enterprise and statism have become fully apparent only very recently. No manufacturer could reasonably have been expected to foresee the extent of the disruption of all normal business practices by political pressure. If he had been able to foresee it, there would be fewer goods available than are now offered. Faced with enormous demand, American business has taken a fairly extensive gamble on the preservation of the old American system. Slowed down by politics, manufacturers have done their best.

In these uncertain times, it will help if we can see the real facts in the case. If we do see them, we shall also see that the quarrel is not with our cine industry, but with our national inability to make up our minds about what we want the United States to be. When we reach that decision, industry will know what to do.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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AND THE ANIMAL FAIR

A CINE KITTEN

Adventures in filming a pet

WALTER BERGMANN, ACL

AS THE saying goes, if you want to tackle something real big, go and wash an elephant. But that is a puny task, compared to making a film about a kitten.

If you really want to accomplish a herculean feat, try to shoot a 400 foot 16mm. color picture of an active kitten indoors, using the regular outdoor color film and blue, daylight Photoflood lamps for illumination. It is a job requiring the patience of a saint and the "stick to it" qualities of a mustard plaster.

Normally, no amateur would attempt to shoot outdoor color film indoors with blue Photofloods when he could use faster indoor film with brighter, regular incandescent Photoflood lamps; but, during the film shortage, when indoor type film was not available, he might have tried it, provided he was a "dyed in the wool" cine fan.

In the first place, outdoor color film, rated at Weston 8, is slower than indoor color film which is rated at 12. In the second place, the Photoflood lamps which have been "blue filter coated" for use with daylight color film, do not give so much illumination as the regular uncoated Photofloods. Now, add to these difficulties a further one of attempting to confine to a comparatively small lighted area the activities of a lively kitten who covers a lot of ground very rapidly, and you really have a problem.

It all began when somebody dropped a kitten on our doorstep. Now, we already had a cat, a nice big tom who has been screened in a number of our pictures, and we did not want another one. However, the children begged us to keep the kitten, playing upon our sympathies from the humanitarian standpoint, by calling attention to the fact it would be cruel to cast the kitten out in the cold, hard world, to starve. She was a nice fluffy kitten with an appealing face and a very plaintive mew; so, we finally decided to keep her until she would be big enough to take care of herself. (We still have the cat!)

Having assumed, as we thought, a liability, it struck us that perhaps we might be able to turn it into an asset by making a kitten picture. As we watched her chase her tail, play with a ball and climb all over the upholstered furniture, we began to feel that, with such a charming little subject whose every movement was delightful, we could not miss making a prize winner.

After we decided to make a picture of the kitten, the fun really began. In all innocence, we sat down and wrote a scenario which we were going to follow. The first part of it, which called for the kitten to be left on the doorstep and to be found by the children, was filmed according to plan. But, when the kitten took over and became the central character, the shooting script had to be discarded. That sweet, angelic looking little creature became the most perverse, cantankerous little devil that anybody ever tried to film. If we wanted her to sit still, she would walk away; if we wanted her to walk, she would sit still. Whatever action we wanted from her, she did just the opposite. We even tried to fool her into doing what we wanted her to do by reversing our orders, but she seemed to read our thoughts. Finally, we discovered that we could lead her on by feeding her chopped meat. Throughout the entire picture, there is a trail of chopped beef which the kitten followed.

Because of the intractable attitude she assumed, we, in order to get the desired results, had to change some of our shooting plans and substitute other action.

[Continued on page 160]

16mm. scenes by Walter Bergmann, ACL

• "Squeaky," when subsidized by raw meat, takes more kindly to the author's direction.

WHAT DO THEY THINK?

A newcomer's impressions of amateur films

RICHARD W. DEANE

MY KNOWLEDGE of the techniques of movie making is, to say the most, very limited, and, to say the least, nil. I have yet to try a movie camera, and so, in this discussion, I can be considered unprejudiced—a strict layman airing my views to amateur experts.

Up to the time when I came to work as a staff member of the Amateur Cinema League (in a capacity which does not demand technical film experience), I had taken one "still" with a Brownie when I was about fifteen years old, and one shot in New Guinea with an Army K-20 when I was in the armed forces overseas. I could boast, had I been so minded, that my ignorance of cine matters was overwhelmingly complete.

I had vague recollections, dating back to some time in early childhood, of flickering, badly exposed and worse printed 16mm. movies which gave me a splitting headache whenever I saw them. I believe that these were part of the Boy Scout program of the times. I had fears of blinking at foggy pictures in which the background would have moving black spots that looked like rain.

I was delightfully surprised. My first impression of the kind of people who make amateur movies was good. Then, I read *The ACL Movie Book* and many copies of Movie Makers, as well as the Amateur Cinema League booklets. I even reached the point where I thought that I might dare to go out and try some filming myself. Compared to my friends, open mouthed at my omniscience, I was an "expert."

The first amateur movie that I saw was *Snow on the Mountains*, by the late Robert P. Kehoe, FACL, a Ten Best award winner in 1944. From then on, I was convinced that amateur movie making definitely could be an expression of real art and not merely a plaything. The picture was both clear and sharp. There was no fogginess, and none of my "rain." I learned, later, that it was not present in Kodachrome, because of its completely grainless structure. Snow, as I had learned in my reading, presented certain difficult problems to the cinematographer, but all these troubles seemed to be solved in this particular film. There were grandeur and real beauty in Mr. Kehoe's footage that made one almost gasp. I was also surprised that the subject matter of *Snow on the Mountains* was so universal. I had expected more family pictures in amateur films. These personally made films, I said to myself, have real esthetic value and can serve many useful social purposes, beyond that of the family record.

The same day, later in the afternoon, I saw *The Voorlezer's House*, by Frank E. Gunnell, FACL, one of the Ten Best films of 1942. I broadened my previous thoughts about what amateur movies really were. This historical film was excellently acted by the children of Mr. Gunnell's neighborhood. I had by this time begun to realize that the home filmer had special difficulties and problems, the most notable of which, in this particular case, was the fact that the producer did not have professional and experienced actors at his command. Mr. Gunnell's direction of the children who acted in this film was excellent.

I must admit, on looking back, that I certainly had seen the best in amateur movies. Until the last two or three days I had never seen a 16mm. film which had not been a Ten Best or a Hiram Percy Maxim Award winner. Obviously, I had not been fair to amateur movies in giving the appraisal into which I had been led by seeing only the superlative films.

Looking at more pictures, I have come to the reluctant conclusion that some cinematographers have a definite tendency to neglect their planning and editing in favor of filming technique.

In one film, beautiful pictures of wildflowers which could, if enlarged, have passed for "stills," were shown almost helter skelter throughout the picture. I admit that technically the exposures were perfect; but, at least a good half of movie making is made up of continuity planning and the subsequent editing.

In another picture, attention was brusquely diverted from its real subject matter to another and yet another group of wildflowers. I like nature as well as the next man; but, from my point of view, many of the titles must have been put in for no other reason than to relieve the monotony. The scenes had very little to do with the titles. The fundamental point that occurs to me here is that, lacking a logical continuity, the picture was essentially a series of beautiful "stills."

[Continued on page 161]

• 16mm. scenes from some of the films the author saw: on the left, from *In the Beginning*, by Fred C. Ells, FACL; in the center, from *Nantucket*, by Russell T. Pansie, ACL; on the right, from *The Voorlezer's House*, by Frank E. Gunnell, FACL.

Melodious accompaniment

Offering a full record list and ways to use it

ARCHIBALD MAC GREGOR, ACL

MOVIE GOERS have, from long attendance, come to expect sound with motion pictures.

Amateur filmers who provide sound for their offerings are not alone playing up to this expectancy; they are also improving the actual entertainment value of their movies.

Sound can, as we all know, be brought into a movie on the film itself or by several methods of independent accompaniment, the most widely used of them being by means of phonograph records. These records can provide music or sound effects, both of which are commonly used. In the present discussion it is the musical records which interest us.

A suitable musical score is more important for a silent amateur film than for a theatrical sound movie. The latter. aside from its music, has dialog and trained actors to deliver it, and it also has incidental and necessary sound effects. The amateur's musical scoring for silent films must make up for the lack of both.

Music can bring an important element to the presentation of a motion picture. The mood and pace of the film tale can be emphasized by its musical accompaniment. Music that is intelligently and imaginatively chosen can go far to insure that the exact shading of joy, sorrow, terror, tranquillity—whatever mood may be called for—which the producer wishes to impart to the audience is actually created in the minds of those who see his picture.

Music can rescue a film from flatness and dullness. Footage that moves slowly and ploddingly and continuity that has little inherent novelty can, by the addition of a musical accompaniment, acquire life and interest.

For all these reasons, then, the modern film amateur finds that music is one of the things with which he must be concerned. Obviously, not every filmer has the advantage of a training in musical execution or even in the appreciation of music. He finds that here is a whole field of understanding with which he must deal, if his films are to be presented with the very serviceable and generally demanded musical scoring. Yet it may very well be that it is a field of which he knows much less than he would wish to know.

There is a continual and avid desire on the part of many personal filmers for information about movie scoring. Movie makers want to be sure about the best methods of scoring and—most of all—they want lists of suitable musical compositions that are available on phonograph records. What follows is offered in the hope that it may give some response to this desire.

There are no hard and fast rules for scoring. For every rule that comes to mind, I can think of an exception. One's own taste and judgment must determine what is right and what is not. If that taste and judgment are not well developed in the musical field, it may be possible to enlist the help of friends who have more of it. The following suggestions are just that—suggestions; they are based on actual experience in scoring a great many films during the past few years.

I have found that the type of music suitable for most films should be of good melodic content and fairly fast tempo. In plainer English, this means that they should have recognizable tunes and should be lively. The style must be appropriate to the type of production. Naturally, if the story is tragic or heavily dramatic in its nature, light melodies are not suitable, and the scorer will select from the vast store of symphonic and dramatic music at his disposal. But, after all, the majority of amateur films are family records, vacation and travel films and homespun comedies. To these there is only one answer for musical accompaniment—gay, bright, melodic music.

Too many variations in tempo or volume are annoying. Passages that are too low or too quiet will not be heard above the mechanical noise of your projector. Passages that are too loud usually blare out at the wrong time and are even more annoying. So, try to select records that are fairly even in tempo and that maintain their volume at a more or less uniform level. Suitable records of this kind are not too easy to find.

For each film (or at least for each major sequence) I find it desirable to select, wherever possible, the works of a single composer. In that way, I am assured of music that has similarity of style and treatment. This selection, however, is not always feasible. It is possible, though, to find many compositions that are similar in nature, although they are works of different composers.

It is well to select recordings by the same kind of orchestra unless the plot of your film requires a change, for some reason. For instance, to follow a record by the Boston Symphony with one by Spike Jones's outfit would be a gross incongruity, and yet the action of the plot might conceivably call for just that. I recall a recent film where Beethoven's Pastoral Symphony was used as interpretive music for a picnic in the country. During the action, one of the characters turned on a portable radio; the great contrast of real "jazz" was, in this case, entirely appropriate.

Records of voices singing are "out," except in those rare instances when your story specifically calls for one. However, in scoring *We Dude It*, a vacation film depicting a dude ranch, I found such cowboy songs as *Boots and Saddles* (voices and all) to be very effective.

The proper finale of a score is important. Select a record that finishes well either by increasing or decreasing the volume, whichever your film requires. Even harder to find is a record whose opening passages are ideal for playing while your lead title and credit titles are on the screen. For a short title, a fanfare or short introduction is all that is necessary; but, for a longer lead title assembly, you will require an introduction of suitable length. These, like gold, are where you find them. When

[Continued on page 157]

MULTIPLANE SETS FOR FILMING WITH MODELS

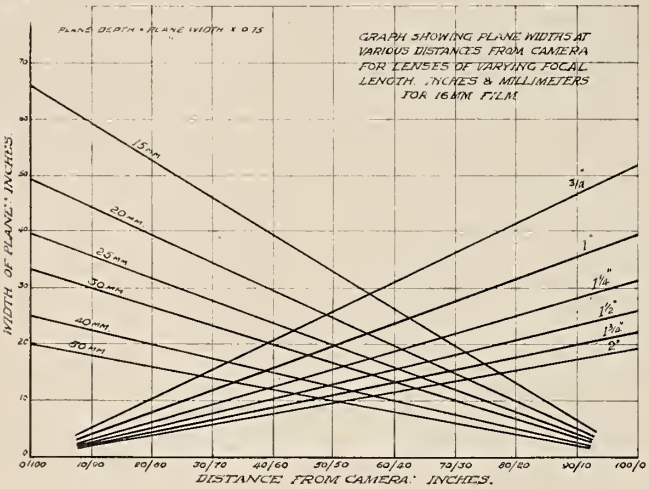
The fourth of five discussions of a new technique

G. A. GAULD, ACL

HAVING taken no less than three articles (in October and December, 1945, and February, 1946, MOVIE MAKERS) to discuss the theory of the "multiplane" model set, it is high time for us to get down to practical details. First of all, therefore, let us dispose of the mathematics by constructing a few graphs.

Fig. 1 is a graph giving plane widths at various distances from the camera for a number of lenses in both inches and millimeters. In practice, one line only will be drawn to suit the lens in use, which, for 16mm. film, will be of one inch focal length. This not only simplifies further calculations, but retains normal perspective as "seen" by the human eye. Lenses of greater and lesser focal length will introduce telephoto and wide angle effects, respectively, which are to be avoided in this work until considerable experience has been gained.

Fig. 1



Taking 16mm. film therefore as our example and Eastman Kodak as our authority, we are informed that a three inch projection lens will require a screen 91 inches by 68 inches for a throw of sixty feet. By proportion, this gives a *projected* frame .379 inches by .283 inches. Now the printed, or filmed, frame should be somewhat larger, to allow for a slight margin, and I have selected a width of .390 inches (9.93mm.) as being suitable. The depth of the frame can be taken to be three quarters of the width.

Ignoring the slight increase in focal distance, when a lens is used for near objects, as compared with its focal length at infinity, the plane width is given by: Plane width (inches) =

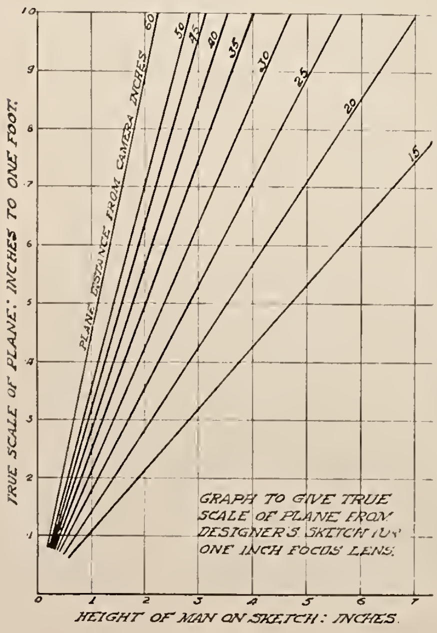
$$.390 \times \frac{\text{distance from camera (inches)}}{\text{focal distance (inches)}}$$

which, for a lens of one inch focal length at 100 inches, produces a plane width of thirty nine inches. By plotting this point and joining it to the origin by a straight line, the graph for the one inch lens is obtained, and the plane widths may be read off as required.

No doubt, our "imaginative" scene will first appear as a sketch, and a further simplification is achieved if we standardize its size. Since our sketch will be drawn to normal perspective as seen by the "mind's" eye, it will not be a difficult matter to estimate the size of a normal man by sketching him in at any required point, whether that point be in the foreground or, for example, on a distant hilltop. The sketch should not be too small, and I have chosen 10 inches by 7½ inches as a suitable size. If we "standardize" our little man as being five and a half feet tall, we can draw two more graphs which will give us practically all the remaining information we require. The fact that we may not expect to find a man five and a half feet tall in fairyland is of little consequence,

[Continued on page 154]

Fig. 2



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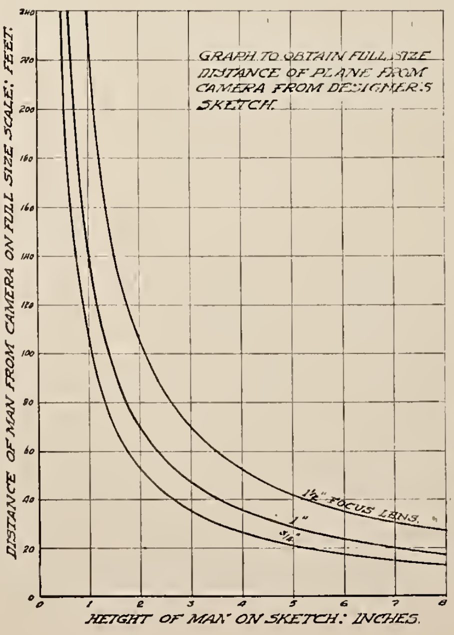
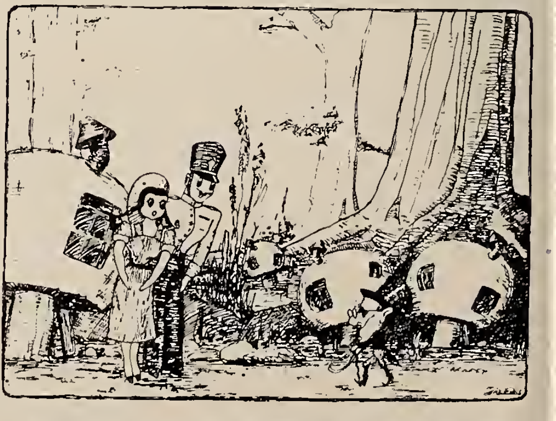
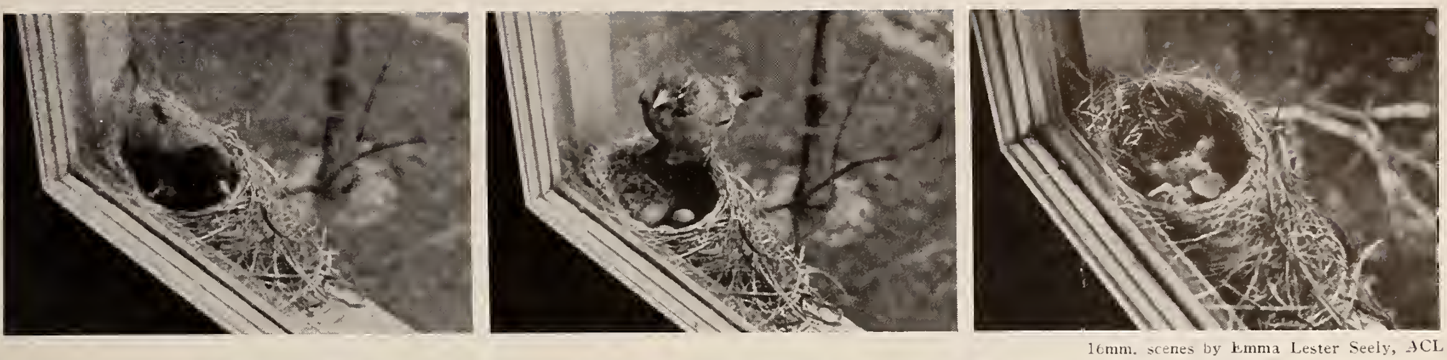


Fig. 4



• Above, a sketch of a completed scene, illustrating results obtained with a multiplane set.



16mm. scenes by Emma Lester Seely, ACL

• Above, a pictorial presentation of a mother robin in three successive stages of hatching her eggs; on the left, brooding them expectantly; in the center, admiring the eggs during incubation; on the right, the baby birds arriving one by one.

CINE BIRDING

Adventures of an amateur who films birds

EMMA LESTER SEELY, ACL

• Almost all proboscis, the hummingbird perches on the nest and watches over her baby.

HAVE you ever watched baby birds in their nests? Have you ever seen a nest grow from just a few small twigs to a cozy home for four or more nestlings? Have you wondered how and what young birds eat?

If you have done these things, you have the basis for a film story that needs no costumes, no rehearsals and no director. The stage is all set for you—if you can find it and provide enough illumination for the action. Making a movie of this kind will give you training in both bird lore and cinematography.

With me, bird filming started when a nesting bird visited our house. One day, my youngest daughter noticed a few twigs on her bedroom window sill. The twig pile grew mysteriously larger, until we discovered Mrs. Robin bringing them in her bill. Soon, she began to carry mud to plaster the walls of her new house. Was it possible. I asked myself, to film her industry through the window pane on black and white? (This was in 1937.) I got my camera, which had an *f*/3.5 lens, and looked through its finder at the construction work outside. But would my filming frighten the bird? I set up at about four feet and began to shoot, and the robin apparently took no notice. So, I continued, keeping a diary both of what I saw and what I filmed. The record went from the nest building to its abandonment—shown in the film by a "For Rent" sign.

The camera was hand held, but I managed to keep the action between the two foot and the six foot lines in the finder. I followed the instructions on the face of the camera for exposure. I would recommend, however, that a tripod be used for many reasons, among them that of comfort.

A few years later, another robin nested on a neighbor's window sill, and I was invited to record the proceedings. This time, I used Kodachrome film in a magazine camera, with an *f*/1.9 lens, and an exposure meter, but I still lacked a tripod. The nest shots were all closeups at a distance of two to four feet. Twice I had enough light for slow motion (two stops wider) of the mother bird dangling a long worm from one baby's mouth to another. I wanted very much to get footage of a baby bird breaking from its shell. On the last day of the normal two week incubation period, I sat on a kitchen stool from early morning until late afternoon. About half past four, I was sure that the event was about due. My neighbor tapped the pane and flushed the mother off the nest. Just then a small bill appeared, pecking its way out of the shell, and I got the whole sequence.

With these two experiences I was firmly initiated into the practice of bird filming. While the instinct of birds to return to their nests is so strong that many times you can film them quite close to their homes without concealment, I found that my attempts to capture a tiny ruby-throated hummingbird, on her two inch nest some twelve feet above the ground, would not succeed without the use of a blind.

Building this blind climaxed a series of experiments that always bring smiles from audiences when they are shown on the screen. (I filmed myself making them.) First, I decided to camouflage myself and my camera with pine boughs, as I snuggled close to a prickly blue spruce tree. I put the tripod—yes, I had one by now—and camera, with its newly acquired four inch lens, on a table. Behind it I perched on a ladder, with an umbrella, to "hide" me from view. (Did you say, "just like the ostrich"?) In this unusual pose, I watched the nest for several hours, learning something about balancing myself on a precarious support. Finally, Madame Hummer alighted in the very spot that I had focused on, and my vigil was rewarded, just as I had about decided that I could not emulate a circus performer any longer.

In the course of making this hummingbird film, I found myself one Saturday morning, sitting on my ladder perch, in a new location about five feet from the nest. Boughs of fresh pine adorned my "bonnet." The Hummer babies, now ten days old, yawned several times. So did I! Quietly Madame Hummer lit on her favorite perch, to preen. Sud-

[Continued on page 162]

The Lens You Want... Always at Your Finger Tips

Only Filmo Auto Master Gives You a 3-Lens Turret Head . . . Plus Magazine Loading . . . in a 16mm Movie Camera

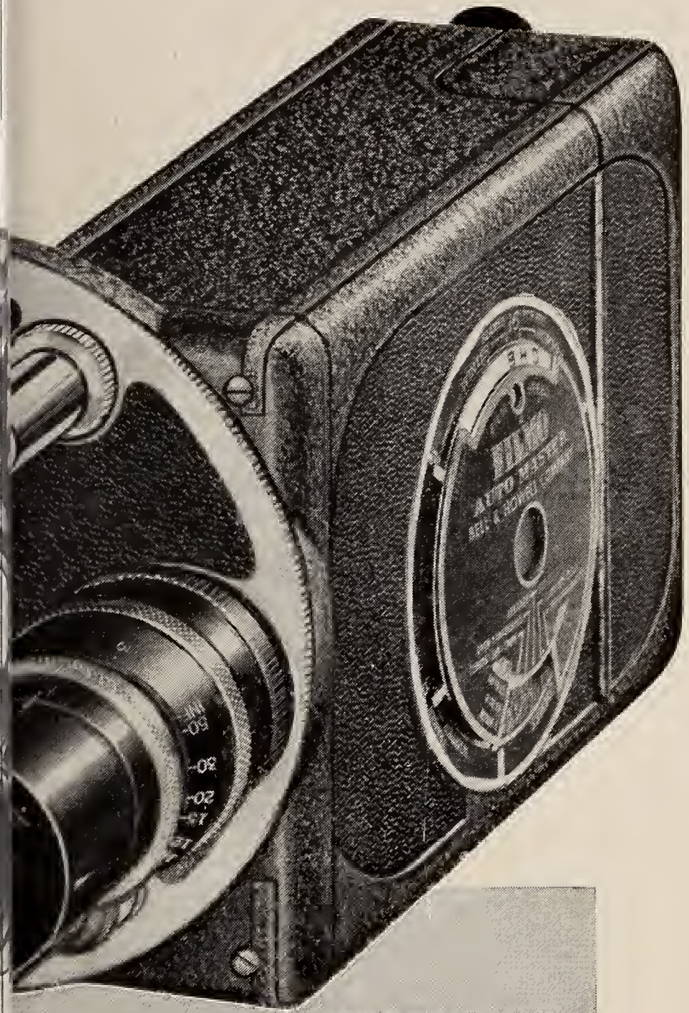
No other 16mm camera gives you all the advantages of pre-threaded film magazines in addition to instant positioning of any one of 3 lenses.

With viewfinder objectives also mounted on the turret, the viewfinder field automatically matches the field of the lens you select. *You* see what the *lens* sees—instantly. Eye-parallax, the usual cause of "amputated" pictures, is eliminated.

Choose the lens you want from a wide variety—speed, wide-angle, and telephoto lenses ranging from 17mm to 6 inches—all mounted to fit th Auto Master. And to give you complete versatility you have 5 operating speeds, from normal 1 frames per second up to 64-speed for slow motion

The film magazine makes it easy to switch film even in midreel without fogging a single frame while the 3-dial exposure calculator gives instant readings for 324 lighting conditions.

You just sight, press a button, and *what you see, you get.*

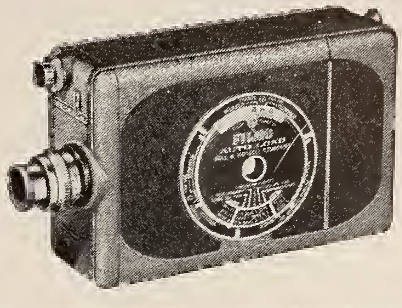


Auto Master turret head gives you instant positioning of any one of 3 lenses. The 1-inch lens gives you the normal field coverage . . .

Without moving from the spot, shift quickly to a 3-inch lens, and bring your subject closer, like this . . .

Or, still without changing your own position, use a 6-inch lens, and get a real close-up! No other 16mm camera gives you this *plus* magazine loading!

FILMO AUTO LOAD

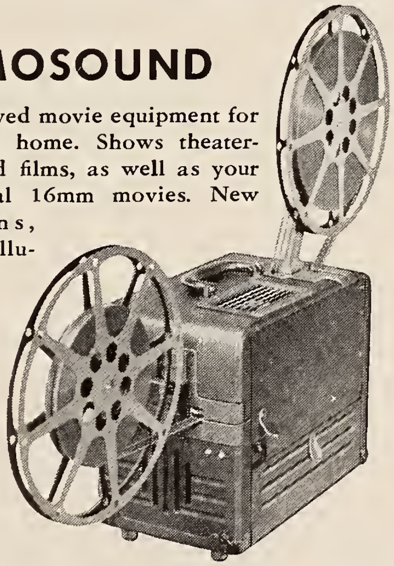


Has all the Auto Master features except the turret head. Speed range of 8 to 32 frames per second. Use the 8-speed to shoot a flaming sunset in color, and then actually see the sun set on the screen.

See the Auto Master and Auto Load at your Bell & Howell dealer's now, or, for descriptive, fully illustrated booklets, write Bell & Howell Company, 7143 McCormick Road, Chicago 45; New York; Hollywood; Washington, D. C.; London.

FILMOSOUND

The war-proved movie equipment for the complete home. Shows theater-quality sound films, as well as your own personal 16mm movies. New coated lens, 1,000-watt illumination.



Hollywood Shows at Home

Supplement your personal films with thousands in Filmosound Library for recreation and education . . . rental, sale, or lease. Write for newest film catalogs, free to users of motion picture equipment.

OPTI-ONICS—products combining the sciences of OPTIcs • electrONics • mechanICS

PRECISION-MADE BY

Bell & Howell

SINCE 1907 THE LARGEST MANUFACTURER OF PROFESSIONAL MOTION PICTURE EQUIPMENT FOR HOLLYWOOD AND THE WORLD

The Clinic

Technical comment and timely topics for the amateur

Inverted camera "If you are one of those careful movie makers," writes Frederick G. Beach, FACL, of New York City, "who feel that a tripod is a 'must' for all filming, you will need a bracket to hold your camera inverted in making reverse motion shots. The type illustrated on this page is made from heavy strap iron, bent in a wide U shape. The bottom is drilled and tapped for the tripod screw and the top is drilled to hold a bolt which will fit the tripod socket on your camera.

"The specifications will vary with the make and model of your camera, but the basic requirement is steadiness. The bracket should allow free use of the winding handle and a clear line of vision for the finder sights."

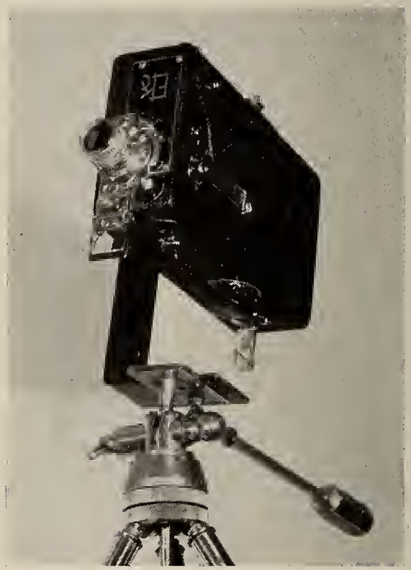
Pistol grip "There is nothing particularly new about a gun type of mounting for the cine camera," reports G. A. Gauld, ACL, from England, "but the method, shown in the sketch on this page, of using the pistol grip both as a handle and a means of locking the camera into position may be new to some readers.

"The construction of the handle is shown in the detail. A brass disc about a sixteenth of an inch thick is made, equal in diameter to the wooden grip. It is drilled in the center with a quarter inch hole, and three other countersunk holes are drilled, to take the wood screws which will fix it to the grip. A quarter inch, twenty thread machine screw is then inserted through the hole in the disc and sweated in with soft solder. The disc must be fitted to the grip in such a way as to lock the camera tight, when it is in the correct position.

"First of all, therefore, after drilling a hole through the baseboard of the 'gun' below the position occupied by the camera tripod bush, the disc only is screwed up from the under side into the tripod bush. When it is screwed home tight and the camera locked in position, the disc is marked with a line pointing 'straight ahead.' It is then removed and fitted to the wood pistol grip in the correct position. It is advisable to add some small wood chocks at the side of the camera, gluing them to the baseboard, to insure that it will always be replaced in the same position.

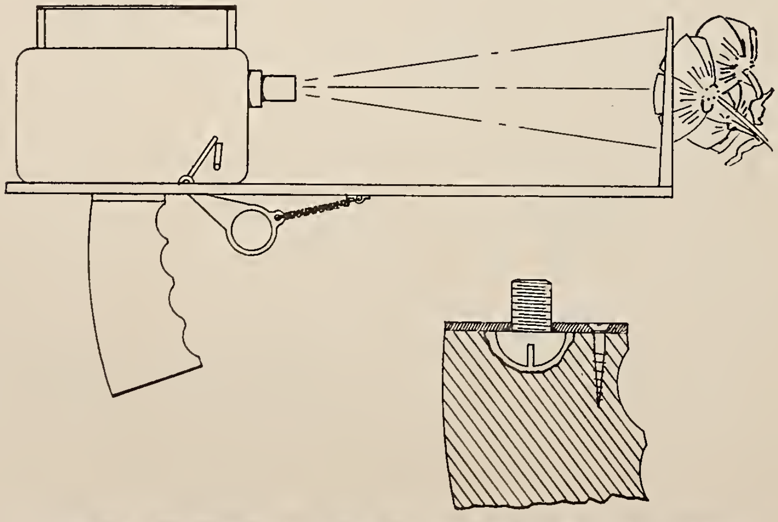
"In this particular case, at the front end of the baseboard, a U shaped frame has been included. It may thus be quickly 'tucked up' under the object to be filmed—for example, a bee at work on a flower. This action not only guarantees that the object will be centered in the frame, but it insures correct focus, provided the lens has been set to the corresponding distance. In the case of fixed focus lenses, an auxiliary lens may be used to enable the camera to focus down to twelve or eighteen inches.

"The design of the trigger action will depend largely upon the camera used and the form of the starting button or lever. Here, each reader who makes a 'gun' will have to exercise his own inventive powers. It is, however, a 'gadget' well worth making, as some startling results can be obtained, particularly in the case of such insects as butterflies and bees, which will appear in great detail, nearly filling the screen."



Frederick G. Beach, FACL

• Here is illustrated a bracket to be used for inversion of camera in trick shots.



• Pistol grip and camera lock, shown in this design, will serve as means of steadying camera for filming in conditions where a tripod is not used.

Early spring The first part of spring, when nature is scattering fresh beauty everywhere for your Kodachrome filming, has many rewards for the movie maker who hunts for the first signs of vernal life. But he must not only hunt for them and find them; he must also be sure that what he shoots comes out well on the screen.

There are two hazards in this early spring movie making. Light is not yet abundant, compared to the brilliance of

[Continued on page 165]

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

PRACTICAL FILMS

The general movie as used for various purposes

ROYAL WHITING, jr.

FILM ABOUT BOOKS

It's All Yours, a ten minute "short," has recently been produced by Willard Pictures, of 45 West 45th Street, New York City, for Pocket Books Incorporated. Intended by Pocket Books for release to high schools and other interested teen-age groups, the picture is distributed in 16mm. sound on film. The narrator and star is Ralph Bellamy of the current Broadway hit, *State of the Union.*

The purpose of the film is to promote general reading by high school students outside of their regular classroom assignments. In the movie Mr. Bellamy returns to the town where he was born and spent his boyhood. The familiar scenes recall memories of his youth. One of the clearest of these is the excitement and adventure he experienced through reading. Excerpts from some of the books he remembers most vividly are dramatized with actual footage from the films, *Daniel Boone, Oliver Twist* and *Africa Speaks.*

Important also was the librarian who showed him how books could be helpful in selecting a career. His own career, the theatre, was determined largely by his reading the history and romance of the stage and the lives of the great actors of the past. The picture makes the point that adventure, entertainment and information are all available for the taking, through the reading of books.

The film, except for brief excerpts from the theatrical movies, was produced on location and in the studio by the Willard staff. William Steiner, ASC, was the cinematographer and Howard Stiles directed. Sound prints are available without charge for loan direct from Martha Huddleston, Pocket Books, Inc., 1230 Avenue of the Americas, New York City.

FILMING BOMB TEST

Details of the plans for filming the atomic bomb test in May of this year have just been released for publication by the United States Navy Security Office. The Fairchild Camera and Instrument Corporation of New York City has been given the responsibility of developing the equipment for this difficult operation.

The adverse factors inherent in the project are many. Due to the terrific heat, the force of the explosions and the radioactivity which will result from the detonations, no one will be able to approach the cameras for several weeks after the tests have taken place. They must therefore be operated by radio from a distant ship, which necessitates designing complex control mechanisms which cannot be allowed to fail. In addition, the cameras themselves must be protected from damaging influences.

It is planned to mount the cameras in heavy, 100 foot steel towers on several islands, five to ten miles distant from the target in the Bikini Atoll. The cameras must be shielded by thick lead sheets, to prevent the radioactivity from damaging the film. Inside this lead housing, the cameras must be further protected by airtight, waterproof boxes.

The actual filming will be done through optically flat windows and portholes in the lead housing. The portholes must be designed to close after the filming, to prevent the entrance of radioactive waves. This arrangement is further complicated by the need to protect the film from the searing heat which will accompany the flash of the detonation. Fairchild has decided to cover the lenses with heavy neutral density filters, to be so actuated by photocells that they will uncover the lenses immediately after the first explosion.

In addition to the ground filming, other Fairchild cameras will be mounted in robot planes flying close to the blast, plus more cameras mounted in Navy and Army crew operated planes which will operate at a greater distance from the scene. Fairchild is confident that its technical knowledge and skill will insure a thorough film coverage of the experiment.

FOOD—SECRET OF THE PEACE

Here is an analysis of the chief problem facing the Allies in liberated Europe—food. The National Film Board of Canada has produced a 16mm., black and white, sound on film treatment of this subject which runs ten minutes. Surveying the condi-

[Continued on page 166]

• Preparing for a closeup on the set of *It's All Yours;* from left to right, Ralph Bellamy, Frank Landi, Howard Stiles and William Steiner, ASC.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

"DeJur 8" For the first time, an 8mm. projector capable of light power up to 1000 watts has been produced by the DeJur-Amsco Corporation. Greater brilliancy of screen images and, hence, showings to larger audiences will result from this feature.

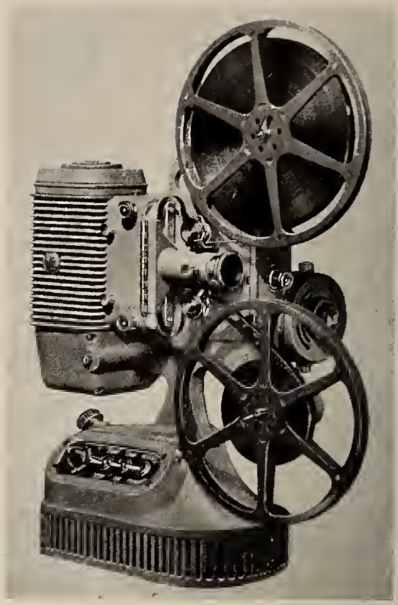
Another development of the "DeJur 8" is greater centralization of controls on a single illuminated panel board. Controls that have hitherto been scattered about the machine are now located in a logical framework of relationship on one side of the projector. By a mere touch of a switch, the film travel may be reversed without a pause in the show.

The new projector makes possible thirty two minute shows, by its 400 foot film capacity. It is adapted to variety and will accommodate still picture showings safely. A double claw movement is provided. Belts are eliminated, and all parts are mechanized by a gear and chain drive.

To help projectionists both new and old in the operation of the "Dejur 8," its maker has published a sixty four page book, *The DeJur-8 Projection Manual*, by Karl A. Barleben of the DeJur staff. The book is, in the main, a specific, detailed guide to the care of the "DeJur 8"; but it contains also a section of general interest devoted to most of the major and minor problems usually met in home projection. *The DeJur-8 Projection Manual* is furnished with each projector. Also, it is separately available for twenty five cents from local camera stores or from the DeJur-Amsco Corporation, Long Island City 1, N. Y.

Kapit shifts Quitting his active association with the International Theatrical and Television Corporation, but continuing his advisory duties with that company, Harry A. Kapit recently took over General Film Library, Inc., and the General Films Production Corporation, both of 1600 Broadway, New York City. Mr. Kapit will be executive head of both companies. Elbert S. Kapit will manage General Film Library, while Jules Bricken, Ben Parker and Robert Klaeger will be associated with General Films Productions.

• Barnard's in Kansas City, Mo.; on the first floor, general sales rooms; in the basement, a camera club room.



• The "DeJur 8"; 1000 watts of light power and a new control panel.

War films As the war becomes more remote and unreal in memory, the desire on the part of veterans and their families to see film records of specific campaigns will be enhanced, according to National Cinema Service of 71 Dey Street, New York City. A new catalog, published by National, lists most of the campaigns of which films were made. The catalog may be had from National's offices.

Eastin Pictures Back to Eastin Pictures of Davenport, Iowa, have come six former executives fresh from the wars. The number includes Kent D. Eastin, head of the company. To the old executives have been added other men from the services, enabling Eastin to claim that every man employed is a veteran of World War II.

At present Eastin intends to reopen its Colorado office, enlarge its listings, improve its roadshow service and replace its rental prints. A new rental plan has already been announced by the company, by the operation of which system schools will be able to rent films for a full week for the price formerly charged for a day. The plan, it is thought, will enable schools to fit their visual programs more readily to their cramped time schedules.

Available from Eastin at the moment are catalogs of instructional and entertainment films, complete programs and recreational short subjects.

Wocote cleaner For use with Wollensak lenses coated with anti-reflecting Wocote, the Wollensak Optical Company of Rochester, N. Y., has developed a Wocote cleaner and Wocote lens tissues. It is recommended that lenses be brushed softly at first to remove dust. Wocote cleaner, applied on Wocote tissue, will remove the actual dirt from the lens without damaging its fragile coating. Both cleaner and tissues are now available, to some extent, in photographic shops.

Cullen returns Robert S. Cullen, for more than three years a major with the photographic intelligence of the United States Army Air Forces, has recently returned and taken over

[Continued on page 164]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Show in Brooklyn The annual gala night screening given by the Brooklyn Amateur Cine Club, ACL, will be held this year on Friday, April 5, in the St. Felix Street Playhouse, 126 St. Felix Street, Brooklyn. Announced for the program from club members are *Awing and Afield*, by Frank E. Gunnell, FACL; *Windjammer*, by Sidney Moritz, ACL; *Song of the Open Road*, by Charles H. Benjamin, ACL; films from others are *Honey Harvest*, by William W. Vincent, jr., ACL; of Kenosha, Wisc.; *The Farmer's Daughter*, by Clarence L. Aldrich, ACL, of Long Beach, Calif., and *Trapper*, by Charles J. Ross, ACL, of Los Angeles. Tickets, which are priced at seventy five cents, may be obtained from Albert Groman, ACL, 2263-84th Street, and Herbert Erles, ACL, 252-96th Street, both in Brooklyn, N. Y.

Fifth for Kenosha Seventy eight members and guests of the Kenosha Movie Makers Club gathered recently in that Wisconsin city for the group's fifth annual banquet. The Reverend Edwin Jaster, ACL, program chairman, served as master of ceremonies, with Eldon L. Voelz, ACL, the club's president, giving the address of welcome. Seen on the club's screen were *Baie St. Paul*, by Frank E. Gunnell, FACL, and *The Boss Comes to Dinner*, by Ryne Zimmerman, ACL, both of them Ten Best award winners from the Club Film Library of the League. Mrs. Lewis Rasmussen, Mrs. William W. Vincent, jr., and Mrs. Emery McNeil comprised the dinner committee.

New York 8's invite Amateur movie makers in the metropolitan area will have an opportunity of seeing the cream of the 8mm. crop at the coming eighth annual guest night of the New York City 8mm. Motion Picture Club. Scheduled for Friday evening, April 26, the screening will be held in the Hotel Pennsylvania, commencing at 8:30 p.m. Already scheduled on the feature program is *Return From Fire*, 1945 Ten Best award winner by Dr. W. Lynwood Heaver, ACL, of New York City. Tickets, which will include refreshments following the screening, may be obtained at $1.25 each from Brittin Boice, 210 Lincoln Road, Brooklyn, and from Joseph F. Hollywood, FACL, 65 Pine Street, New York 5, N. Y.

Tenth for Long Beach The Long Beach Cinema Club, in California, held its annual installation dinner dance at Recreation Park clubhouse early this year. Installed for the club's tenth season of activity were A. Warren Nash, ACL, president; John J. Lloyd, ACL, first vicepresident; Forrest Kellog, second vicepresident; G. H. Ley, treasurer, and Omar B. Milligan, secretary. Serving with them on the board of directors are A. W. Rafferty, John M. Rigby, George W. Cushman and Claude L. Evans. *The Human Death Ray*, the club's production for this year, is drawing to completion.

First for Aurora The first annual dinner of the Aurora Cine Club was held in that Illinois community late in January. New officers installed at the gathering were E. O. Wise, ACL, president; C. K. LaDew, vicepresident, and Margaret E. Buell, secretary treasurer. Awards in the club's 1945 contest for members' films were made to Messrs. LaDew, Wise and Julius Rokop. The Aurora Cine Club is meeting on second and fourth Wednesdays at 111 Fox Street, in Aurora, and it invites inquiries from interested amateurs in the area.

Mates in Milwaukee The premier screening of a pair of productions, both called *Redouble Trouble*, from a scenario first published in Movie Makers, was the feature of a late regular meeting of the Amateur Movie Society of Milwaukee, ACL. The story, which has been in production by both 8mm. and 16mm. groups, was written by Walter Bergmann, ACL, of Mount Vernon, N. Y. Mrs. DeLylia Mortag, ACL, the club's president, handled direction and camera work for the 8mm. unit, assisted by Robert E. Lees on titles, with Mrs. Mabel Rheingans in charge of editing. The production staff for the 16mm. version included Joseph H. Hoffman, di- [Continued on page 154]

Lewis P. Rasmussen, ACL

• **Above, the official table at the fifth annual banquet of the Kenosha (Wisc.) Movie Makers Club, held on St. Valentine's Day.**

Multiplane sets for filming with models

[Continued from page 146]

as we shall see later in our progress.

Using a one inch lens and a frame width of .390 inches, we find from our first graph (or more accurately for this purpose, by calculation) that the ten inch wide sketch will "fill" the frame, if it is set up at a distance of 25.6 inches from the camera. For the moment, let us imagine that we have sketched in our little man on a selected plane. On measuring him on the sketch, we find him to be exactly 2¾ inches high. It is clear that, on the sketch, he will be drawn to a scale of a half inch to one foot. If this plane is erected on the model set at 51.2 inches from the camera (twice as far away) the plane will have to be twice the size, to fill the film frame, and, consequently, the little man will have to be five and a half inches high, to correspond. This means that the plane will be drawn to a scale of one inch to one foot.

The idea can be put in a formula:

$$\text{Scale (1 ft. =)}: \frac{M}{5.5\text{ inches}} \times \frac{d}{25.6\text{ inches}}$$

where "M" is the height of the man in inches on the sketch and "d" is the distance of the corresponding plane on the model set, measured from the camera in inches.

Using the formula, we can draw the graph indicated in Fig. 2. This gives us the true scale of any plane on the model set, an item required, it will be remembered, for determining the amount of movement to be imparted to the plane to achieve the "multiplane" effect associated with camera movement. The graph should be drawn on tenth squared paper to include "height of man" up to ten inches. As the lines will be too close for accurate reading in the first square, for heights of less than one inch we proceed thus. If the scale for a height of 0.4 inches is required, we read four inches, which gives 0.85. The scale for 0.4 inches will therefore be .085 inches to one foot.

The "rangefinder" type of graph shown in Fig. 3 will give us the actual full size distance of objects on the sketch, so long as we can estimate the height of a normal man by drawing him in on the selected plane. It is drawn by simple proportion on the principle that, if our man is one inch high on the sketch (which fills the frame at 25.6 inches from the camera), then he will be full size at a distance of:

$$25.6\text{ inches} \times \frac{5.5\text{ inches} \times 12\text{ inches}}{1}$$

$$= 1690\text{ inches, or } 141\text{ feet.}$$

If he measures only a half inch, then he will be twice as far away in reality, or 282 feet distant, and so on. A few points are calculated in this way and are plotted on the graph. By drawing a smooth curve through the points, we are able to read off the answer for any "height of man" required.

Here again, the graph need only include a height of man of up to ten inches. The results for heights of less than one inch are read off with greater accuracy against the equivalent number of inches, making the necessary decimal correction. Thus, where a man height of eight inches gives a distance of eighteen feet, a height of 0.8 inches will mean a distance of 180 feet, and so on.

To illustrate the construction of a model set, using the principles we have discussed, I have chosen a compromise between a "natural" setting and the truly "imaginative" form, as will be seen by an inspection of Fig. 4. Here we have an "Alice in Wonderland" type of setting, a "natural" woodland glade inhabited by little people who are visited by our hero and heroine, a toy soldier and his girl friend.

Although Fig. 4 was drawn within a 10 inch by 7½ inch frame in the original, it is not a true "designer's" sketch. The latter would not normally show the characters, nor need it be drawn to such detail. Broad outline, washed in, perhaps, to get an idea of the light and shade required, would suffice; the detail can be confined to the actual planes in the model set.

In the story, the two puppets have just encountered the little man who is in a great hurry. As he appeared in closeup in the preceding shot, a low camera angle is used, introducing a slight additional complication which we will dispose of later. As the little man crosses the screen, the two puppets turn and follow him, the camera tracking with them through the wood. Hence the need for the "multiplane" technique.

Scale is a relative term, and, although the setting is full size, we can obtain all the information we require in terms of "doll's" feet, using the soldier (representing our man, five and a half feet tall without hat!) as our rangefinder. As he will be a puppet five and a half inches high in the model, when appearing full length, "doll's" feet will become inches in the set, where a true scale reproduction of the scene is used.

It will be obvious that the area of the stage over which the puppets are likely to move must be built to true scale throughout. In the sketch, this "true scale" area is bounded by "front stage," that is, the bottom line of the sketch "frame" and the plane containing the large "mushroom" to the left.

Now, just to see where we are, the graph in Fig. 1 reminds us that a ten inch wide frame will fill the camera gate opening, when it is set up at twenty six inches from the camera. The soldier measures 3¾ inches on the sketch, and the graph in Fig. 3 puts him at thirty five "doll's" feet or thirty five actual inches on the model set. To find out the position of the first plane, we must decide how high a "mushroom" is to be! Well, let us say that it shall be about the same height as the top of our toy soldier's hat. In line with the first large "mushroom," therefore, he would measure about 3½ inches, placing this plane at forty inches from the camera. This settles the true scale area of the stage.

We shall deal with the positioning of the remaining planes in the final article, but, as we shall want to know where they are, by measuring up against the other three sets of mushrooms, we find them to be 70, 175 and 700 feet away from the camera respectively. Now, the large tree is obviously a good deal further away than the mushroom at its roots; so, we will estimate it to be twice as far away, or 350 feet from the camera. The next tree with its mushrooms is 700 feet away, and, if we assume the most distant trees to be of the same variety, we can argue that they appear to be about one fifth as thick in the trunks; therefore, they will be five times as far away. That puts them at 3500 feet from the camera.

I know that this is getting on towards a mile in real life, but do not forget that these are *"doll's"* feet. These distances will not be represented by the equivalent number of inches on the model set, because we are going to compress them in order to keep the stage down to home studio dimensions!

This compression will be discussed in the next and concluding article, in which I hope to describe a very simple way of manipulating all the planes simultaneously in order to secure the "multiplane" effect for which we are striving.

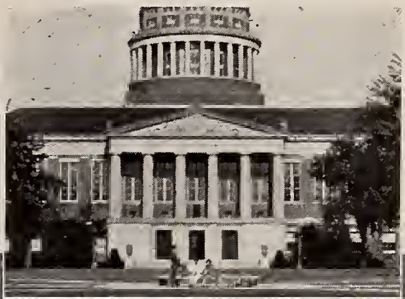
Amateur clubs

[Continued from page 153]

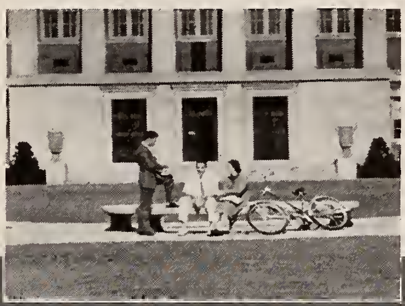
rector; Norville L. Schield, ACL, and William Verburgt, cameramen; Al Huennekens, properties, and Marcella Schield, script clerk.

Washington studies Members of the Washington Society of Amateur Cinematographers, ACL, were privileged at a late meeting to view the 16mm. film record compiled by Congressman Victor Wickersham of an official tour through thirty countries of Europe, Africa and the Near East. Mr. Wickersham was chairman of the eleven man Congressional committee, which traveled 38,000 miles, throughout the summer of 1945, studying various foreign problems.

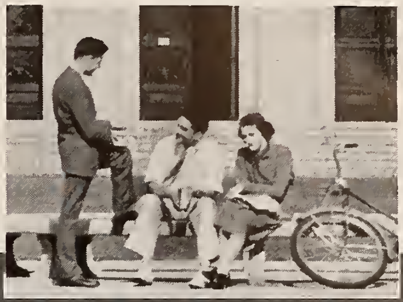
Made with a standard lens.



Made with a 2½-times telephoto.

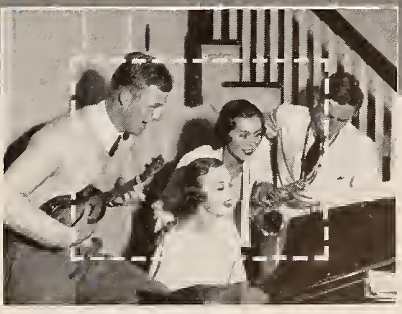


Made with a 6-times telephoto.



Bring 'em up close
with Ciné-Kodak Telephoto Lenses
Get 'em all in
with a Ciné-Kodak Wide-Angle Lens

Most Ciné-Kodaks with the interchangeable-lens feature will accept six of these fine, "fast" accessory lenses.



Standard lens covered only the area enclosed by the dotted line; wide-angle lens "got it all."

TELEPHOTO lenses get you unflustered close-ups when you want to stay well back . . . lift you to the side lines when you can't move forward . . . magnify near-by objects to screen-filling proportions. Wide-angle lenses broaden your camera's view . . . frequently improve perspective . . . fit you to cover a wider picture when you can't back up.

Beautifully made, checked time and again against precise quality specifications during their progress toward approval and release, most Ciné-Kodak accessory lenses are so "fast" you can easily use them indoors as well as out. At Ciné-Kodak dealers—in limited quantity . . . lots more soon. Eastman Kodak Co., Rochester 4, N. Y.

Kodak

MUSIC AND FILM MOODS—Records to fit movie needs

TABLE I

Type of scene	Composition	Composer	Company and current number	Size
Drama	Symphonie Moderne	Steiner, from Rabinowitsch theme	Vic 11-8311	12"
Long main and credit titles	*Scenes de Ballet No. 1 Preamble	Glazounoff	Vic 36333 Set G17	12"
Main title	*Cordoba (Nocturne) Conclusion side (beginning of this side)	Albeniz	Vic 36318	12"
Dramatic fanfare	Marche Troyenne	Berlioz	Col 70089D Set MX169	12"
"	Fanfare	Debussy	Col P69318D	12"
"	Fanfare	Dukas	Set M-344	12"
"	American Fantasy (Part 1) (first few bars)	Herbert	Vic 36409	12"
Short fanfare	*Homage March (Part 1) (first few bars)	Grieg	Vic 36317	12"

TABLE II

Type of scene, mood or atmosphere	Composition	Composer	Company and current number	Size
Spiritual, sublime or religious theme	Adagio Pathetique	Godard	Vic 36038	12"
	Angelus	Massenet	Vic 36376	12"
	Boris Godounoff (part) Synthesis	Moussorgsky	Vic Set DM391	12"
	*Evening Song	Martin	Vic 36338	12"
	Intermezzo—Cavalleria Rusticana	Mascagni	Vic 4303	10"
	*Kamennoi-Ostrow (part)	Rubinstein	Vic 35820	12"
	Largo	Handel	Vic 11887	12"
	Meditation—Thais	Massenet	Vic 11887	12"
	*Solemn Melody	Davis	Vic 36338	12"
Sad or tragic	Andante Cantabile	Tchaikovsky	Vic 1719	10"
	Elegiac Melodies (a. Heartache b. Last Spring)	Grieg	Vic 12611	12"
	Pavane Pour Une Infante Defunte	Ravel	Vic 9306	12"
	Pines Near the Catacombs, from The Fountains of Rome	Respighi	Vic Set DM576	12"
	Tragic Overture	Brahms	Col Set XMX214	12"
	Traume	Wagner	Vic 7123	12"
	Valse Triste	Sibelius	Vic 6579	12"
Stormy, wild, disaster or fire	Also Sprach Zarathustra (parts)	R. Strauss	Col Set M-421	12"
	Cariolan Overture	Beethoven	Vic 11909	12"
	Don Juan	R. Strauss	Col Set X-190	12"
	Entrance of the Gods to Valhalla, from Das Rheingold	Wagner	Vic DM-179	12"
	Flying Dutchman, The	Wagner	Col Set X-107	12"
	Hebrides, The, Overture to (part)	Mendelssohn	Col 69400D	12"
	*Mars, from The Planets	Holst	Vic 11808	12"
	Maldau, The (part)	Smetana	Vic DM-523	12"
	Prelude to Third Act of Lahengrin	Wagner	Vic 6791	12"
	Sorcerer's Apprentice, The	Dukas	Vic DM-717	12"
	Storm from William Tell	Rossini	Vic Set DM605	12"
Weird	Carnival of the Animals (Part 2)	Saint-Saens	Vic Set M-785	12"
	Catacombs, The, from Pictures at an Exhibition	Moussorgsky	Vic Set DM102	12"
	Dance of the Chosen One, from Rite of Spring	Stravinsky	Col Set M-417	12"
	Evocation of the Ancestors, from Rite of Spring	Stravinsky	Col Set M-417	12"
	Hut on Fowls' Legs, from Pictures at an Exhibition	Moussorgsky	Vic Set DM102	12"
	Night on Bare Mountain, A	Moussorgsky	Vic 17900	12"
	Ritual Fire Dance	De Falla-Stakowski	Col 11879D	12"
	Tempest, The—The Prelude from	Sibelius	Vic Set DM-446	12"
Gay, bright, light, lively compositions, family or children	*Daddy Long Legs	Wright	Col 35909	10"
	*First Flower In The Garden	Heykens	Col 36238	10"
	*Humoresque	Tchaikavsky	Vic 26487	10"
	*Jungle Jubilee	Bratton	Col 36238	10"
	Laughing Marionette	Bucalossi	General BH1912	10"
	Le Secret	Gautier	Vic 20416	10"
	Pirouette	Finck	Vic 20416	10"
	*Summer Breezes	Wright	Col 35909	10"
	*Sunbeams—Butterflies	Ketelbey	Vic 36372	12"
	*Wedgewood Blue	Ketelbey	Vic 36090	12"
Gardens, pretty background, romantic, girls, dainty	Destiny Waltz	Baynes	Col 350M	10"
	*Eleanor	Deppen	Vic 20176	10"
	Fascination Waltz	Marchetti	Col 350M	10"
	*Forget Me Not—Intermezzo	MacBeth	Dec 3854	10"
	*Frasquita Serenade	Lehar	Dec 1993	10"
	Glow Worm—Intermezzo	Lincke	Vic 35922	10"
	*Melody in F	Rubinstein	Dec 1993	10"
	*Melodies from Scaramouche	Sibelius	Vic 26583	10"
	*Nola	Arndt	Vic 19758	10"
	*Noonday Song—Romance—Springtime Suite	Coates	Vic 36393	12"
	*Out of the Dusk to You	Lee	Vic 20176	10"
	Rendevous	Aletter	Col 418M	10"
	The Swan	Saint-Saens	Col 418M	10"
	To a Water Lily	MacDowell	Vic 1152	12"
	To a Wild Rose	MacDowell	Vic 1152	12"
	Valse Bluette	Drigo-Auer	Vic 1757	10"
Slow, quiet, peaceful, serene or dreamy	Angelus	Massenet	Vic 36376	12"
	By The Sleepy Lagoon	Coates	Col 7408M	12"
	By The Tamarisk	Coates	Col 69264-D Set X-102	12"
	Chester	Billings-Maganini	Vic 4502	10"
	*Down The Stream, from In Holiday Mood Suite	Ketelbey	Vic 36371	12"
	Last Love	Coates	Col 7408M	12"
	*Pas d'Action, from Scenes de Ballet	Glazounoff	Vic Set G17	12"
Pastoral or slow	*Cordoba (Nocturne)	Albeniz	Vic 36318	12"
	*Lyric Suite (Nocturne)	Grieg	Vic 36316	12"
	*Summer Days—Suite (Part 1)	Coates	Vic 36336	12"
	*Symphony No. 6 (Scene by the Brook)	Beethoven	Vic Set G20	12"
	*Siegfried Idyll	Wagner	Vic 7381	12"
	Swan of Tuonela, The	Sibelius	Vic 17702	12"
	*Under the Linden Trees	Massenet	Vic 36026	12"
Pastoral American scenes	*By the Bend of the River	Edwards	Vic 36413	12"
	By the Waters of Minnetonka	Cavanass-Lieurance	Col 35986	10"
	From the Land of Sky Blue Waters	Cadman	Col 35986	10"
	Grand Canyon Suite (parts)	Grofe	Col Set M-MM-463	12"
	Indian Summer	Herbert	Col 7365M	12"
Bright or gay	*Bal Masque	Fletcher	Vic 36389	12"
	*Dance in the Twilight (Valse), from Springtime Suite	Coates	Vic 36394	12"
	*Evening in Town Waltz No. 3	Coates	Vic 36170	12"
	*For Your Delight (Serenade)	Coates	Vic 36394	12"
	*Fresh Morning (Pastoral), from Springtime Suite	Coates	Vic 36393	12"
	Footlights (Concert Waltz)	Coates	Col 7404-M Set X239	12"
	*Mon Reve	Waldteufel	Vic 36389	12"
	*Summer Days—Suite (concluding side)	Coates	Vic 36336	12"
	Unpublished Viennese Waltzes (3 records)	Grant-De Foe	Standard Alb T-503	10"
	*Unrequited Love		Vic 154	10"
	Valse—Mayfair, from London Again Suite	Coates	Col 69264-D	12"
Rushing, fast	Capriccio Italien	Tchaikovsky	Vic Set DM632	12"
	Dance of the Hours (part 2)	Ponchielli	Vic 11833	12"
General	Morning, Noon and Night in Vienna	Von Suppe	Vic 12479	12"
Speeding auto,	Moto Perpetuo	Paganini	Vic 8661	12"
	Perpetuum Mobile	J. Strauss	Vic 4435	10"
Fast skiing	Perpetual Motion	Novacek	Col 11879D	12"
Diving	Gaite Parisienne (parts)	Offenbach	Col Set X-MX-115	12"
Horse racing	*Tritsch, Tratsch (Polka)	J. Strauss	Col 386M	10"
Polo	Arkansaw Traveler (part)	Arranged by Guion	Vic 4502	10"
Waterfalls	Bacchanale, from Samson and Delilah (part)	Saint-Saens	Vic 6823	12"
"	Holiday for Strings (part)	Rose	Vic 27853	10"
Tumbling water	Overture from The Barber of Seville	Rossini	Vic 7255	12"
Rapids	*Moldau, The (parts)	Smetana	Vic 11434-35	12"
Street scenes	March—Oxford Street, from London Again Suite	Coates	Col 69263-D	12"
Busy city	*The Illuminated Fete, from In Holiday Mood Suite	Ketelbey	Vic 36372	12"

TABLE III

Type of scene	Composition	Composer	Company and current number	Size
Fast or dramatic	Overture from the Barber of Seville (part 2)	Rossini	Vic 7255	12"
General or standard	*Bal Masque	Fletcher	Vic 36389	12"
	*From Meadow to Mayfair, from Evening in Town Waltz	Coates	Vic 36170	12"
	*Summer Days Suite (part 2)	Coates	Vic 36336	12"

**(New pressings no longer made; may be available at some record stores.)*

Melodious accompaniment

[Continued from page 145]

you find one that is just right you are indeed lucky.

I have compiled a list of records, some of which are not available in New York stores at this time, but are included because, in some cases, residents in other cities have succeeded in purchasing them in their own communities. The records that are preceded by an asterisk, in this list, are "out of print" (new pressings are no longer made by record manufacturers). They are placed in the list, because they may possibly be available in small stores or in second hand record shops.

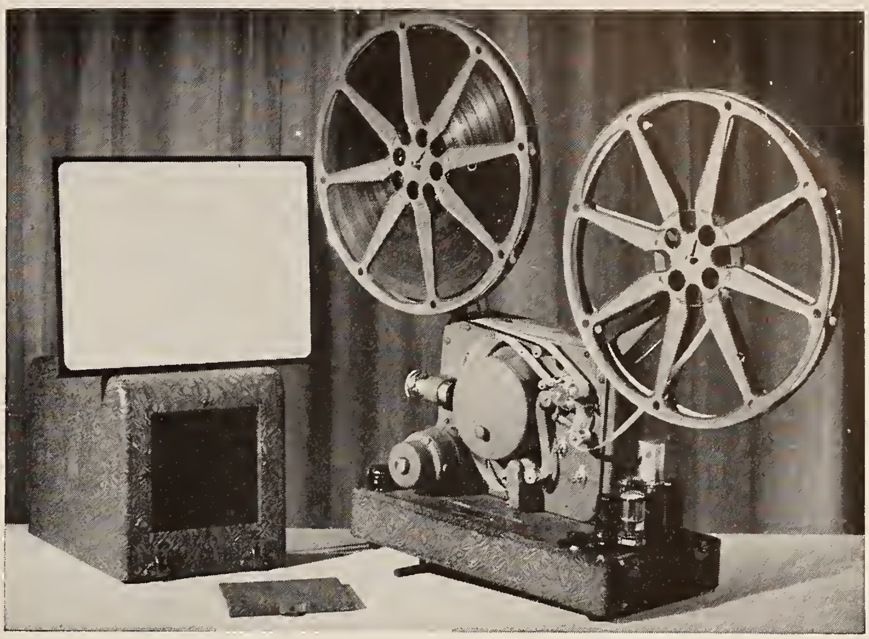
In Table I, on page 156, will be found records that have introductory passages suitable for playing during main titles and credit titles. In Table II are listed records, for use in the body of the film, whose basic mood and whose general atmosphere are indicated in the first column. In Table III are found records that will serve for film endings. In this connection, it should be observed that records with definite endings are to be avoided, except at the end of a picture. If you use main portions of records to accompany scenes in the body of a film, care should be taken that the disc is not allowed to run to its end, unless that end coincides with the end of the picture.

In all the tables, you will observe that certain parts of some records have been suggested for a particular type of scene. Indeed, an entire record may very often not be suitable for scoring, but certain passages which are appropriate may be marked and used. A white or light colored crayon is handy for this purpose.

The actual selection of a film's score is a matter of elimination. Here is a working plan. Project the film and make a careful note of the various sequences that exhibit similar moods. You will then have a "mood list." This will not, of course, follow the edited film's continuity, but will have gathered all "gay" or "sad" or "weird" sequences into groups.

Make a tentative selection of records, to fit each of the moods, and play each of the discs, in turn, while the footage of the particular sequence involved is projected. The projection will have to be repeated many times; but listening to the record without the projected sequence will not bring results. Decide which of the discs in your tentative selection best serves the purpose of each particular sequence, and make up your final score accordingly.

This method takes much time—but it will repay you generously in the added pleasure that you and your friends will get from a melodious accompaniment.



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2" f:2.8 Carl Zeiss Sonnar	100.00
3" f:3.8 Schneider Tele-Xenar	69.50
Schneider 16mm f:2 wide angle lens	75.00
16mm f:1.9 wide angle lens	77.50
1" f:1.5 Schneider	69.50
Bell & Howell 4" f:4.25 projection lens	10.50

CAMERAS

Eastman 16mm model B Camera, with f:3.5 lens and telephoto lens	$ 59.50
Bell & Howell 35mm Eyemo	125.00
Victor, model 5, with 1" f:1.9 and 3" f:4 telephoto	189.00
Bell & Howell 70-DA with 1" f:1.5, f:1.9 wide angle and 3" telephoto lens	385.00
Siemans 16mm magazine camera, f:2.8 lens, two extra magazines, speeds 8-16-24	75.00

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100' Ansco triple S 16mm film	7.39
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FREE FILM REVIEWS

Plant Food from Coal, 16mm., color, sound on film, running 39 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Coke Oven Ammonia Research Bureau, 50 West Broad Street, Columbus 15, Ohio.

Plant Food from Coal, produced by the Coke Oven Ammonia Research Bureau, tells the story of nitrogen in coal from the forests of the Coal Age to its recovery as sulphate of ammonia. At the beginning of the film, nitrogen is presented as an element of growth of all kinds of plants, and, as the film progresses, many other products from coal are introduced. The picture then begins to trace the history of coke ovens, which is followed by a minute description of the production of sulphate of ammonia. Having been incorporated with potash to make fertilizer, nitrogen is shown in its rôle of the growth element by a comparison of fertilized and non-fertilized crops. The final scenes portray the service of science today in recovering this all important nitrogen of prehistoric forests, to give us "Plant Food from Coal."

Boulder Dam, 4 reels sound, 5 reels silent, 16mm. and 35mm., black and white.

OFFERED TO: groups.

AVAILABLE FROM: Commissioner, Bureau of Reclamation, Department of the Interior, Washington, D. C.

Boulder Dam, produced by the Bureau of Reclamation, shows the construction of the world's highest dam from the first shovel of earth to the completed project. There are desert and water scenes, as well as very spectacular sequences of the men at work. At the end, the film calls attention to the social significance of the project.

Housing in America, 16mm., black and white, sound on film, running approximately 11 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill.

Housing in America, produced in 1944, is an extremely timely subject. The modern home, fitted with every comfort and convenience, is vividly compared to the inadequate houses in which most of us live (and are going to continue to inhabit for some time to come). The film presents standards for good housing and shows how older houses may be brought up to the requirements of today (if you can get the materials).

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CARTOON FRONTIERS

Treasure Island, *Ivanhoe* and *The Three Musketeers*, one reel each, black and white, are available in 16mm. sound on film and silent and in 8mm., as well as in color slide sets, from Pictorial Films, Inc., R.K.O. Building, New York 20, N. Y. Pictorial Films have added a new twist to the usual static cartoon and slide set by breaking up their shots at more irregular intervals and by presenting each fresh scene from an unusual point of view. Close-ups, angle shots and perspective have been used to the full in the first three films of a series, which, it is intended, will present a comprehensive survey of the great classics.

WHITHER NEWFOUNDLAND?

Atlantic Crossroads, one reel, 16mm., sound on film, black and white, is obtainable at International Theatrical and Television Corporation, 25 West 45th Street, New York 19, N. Y. Once, the story goes, Newfoundland was a proud, almost rich, island that sold codfish to the world. With the depression, the island went bankrupt; Britain appointed a commission to govern the islanders. The local pride dropped. With the war, Newfoundland once again became important as a "jumping off" place for air convoys and bomber ferrying. Now it looks as though the island will retain its importance as a way station on the world's air routes. *Atlantic Crossroads* dramatizes this hopeful economic story, while it points the way to a prosperous Newfoundland.

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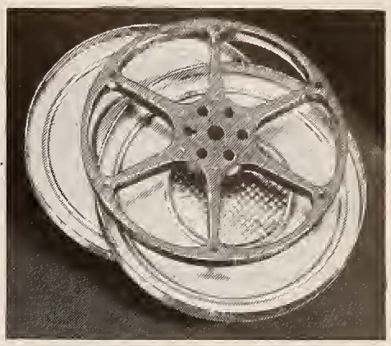

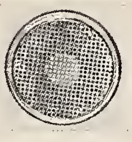

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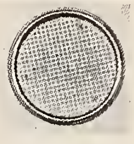

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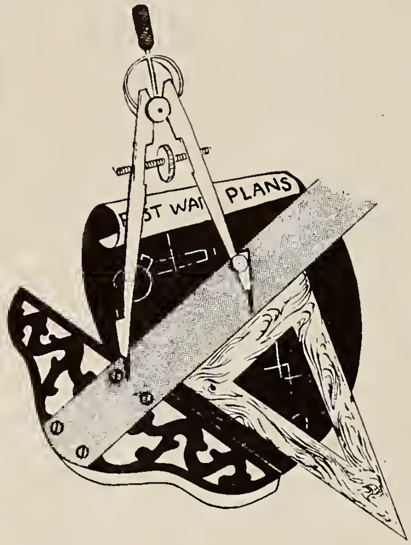

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A cine kitten

[Continued from page 143]

For example, one important sequence in the picture called for a scene in which the kitten scratches herself. The children, noting her discomfiture, decided to give her a bath in a wash basin, using flea soap. The lights were set up for this scene and the kitten placed in its center; then we tried to get her to scratch herself by physical suggestion. Both children stood in front of her, and scratched vigorously, but she nonchalantly got up and walked away from the illuminated spot and began to play with the electric wires of the Photoflood lamps. Next, we smeared a little chopped meat under her chin, but she just tried to lick it off. Finally, we placed a small black ant on her neck, but she simply ignored it entirely. However, using a little cine ingenuity, we got the scene by taking a shot of Marilyn scratching herself, while playing with the kitten, in order to convey the impression that some of the kitten's fleas had gone visiting. As a matter of fact, the altered scene was more amusing than the one we had tried to get.

One of the acrobatic feats that the kitten frequently performed was to climb up to the top of an upholstered dining room chair and precariously perch there. One of the sequences written into the picture called for this action. However, no amount of pleading, cajoling or bribing with meat would get her to climb up while the lights were on, but she did sit on the chair seat and vigorously scratch herself!

A very entertaining scene, that occurred quite frequently, was one in which the kitten would stealthily crawl up behind the big tom cat, as he lay stretched out on the living room rug slowly swishing his tail back and forth, and with a sudden spring pounce on his tail and play with it until the big cat would swing around and cuff his little tormentor. We set up the lights at least four separate times, to get this action shot; but, every time, the big cat would get up and walk away out of the range of the lights and lie down again. We finally had to abandon the idea of taking the shot indoors, but we did get another version of it outdoors.

In planning the picture, we endeavored to cover the various phases of a kitten's life, such as eating, playing, sleeping, cleanliness and being a companion to persons. Likewise, we attempted to include amusing and entertaining situations in practically every sequence, and we believe that this was accomplished.

Incidentally, we got a very good "break" in filming the final sequence. During a morning, we had filmed the kitten in a number of scenes where we

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had to feed her chopped meat in order to get her to perform, so that, by the time the last sequence was ready for shooting, she was not only stuffed with meat, but was quite tired. The action in the final sequence called for Marilyn to dress the kitten in doll's clothes and to place her in a doll's carriage. When she was tucked under the blankets in the carriage, and, in addition, subjected to the warm rays of the closely placed Photoflood lamps, she closed her eyes and fell asleep, which was not called for in the script. However, we forgot about any further action and faded out on the scene, feeling that we had got more than we anticipated. While this was not the last sequence in the original script, it was obvious, when we edited the picture, that it would have to be placed at the end.

In the original script we had included a "running gag" which we discarded later. This "gag" was based on the following recurring action. Every time I wanted to sit in my easy chair, the kitten was occupying it. The first time, I walked in, reading a magazine, and, engrossed in it, I was about to sit on the kitten without realizing it, but Marilyn stopped me just in time. Thereafter, in the later "gag" scenes, I would walk in, see the kitten in the chair, pick her up and put her on the floor. The final scene of the "gag" showed me fast asleep in the chair with the kitten curled on my lap.

Somehow, the "gag" scenes seemed to interrupt the smoothness of the picture. Likewise the final scene of the two of us asleep in the chair was anticlimactic, after the interesting shots of the kitten dressed in doll's clothes fast asleep in the carriage; so, to improve the picture, we deleted all of the "gag" shots except the first.

Now, whenever we screen the picture, we shake our heads and breathe a sigh of relief that it is completed. On the other hand, we do get a great deal of pleasure and satisfaction when we hear the chuckles coming from the audience as Squeaky, the kitten, goes through her paces. As one of our friends remarked in all seriousness after seeing it, "That kitten picture is the cat's!"

What do they think?

[Continued from page 144]

In other movies, there is a natural enough tendency to include members of the family; but, in putting the tribe in, the filmer sometimes loses the sequence of the picture. As Walter Bergmann, ACL, puts it, writing in February Movie Makers, "When it comes to our own filming, we always so plan our pictures that the members of the family will appear in them, but we are careful not to let them appear too prominently." His advice could well be followed more often by other filmers.

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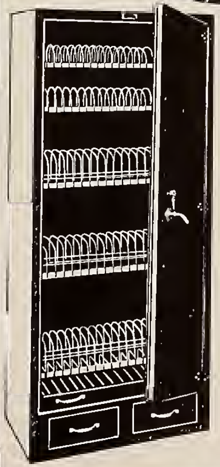

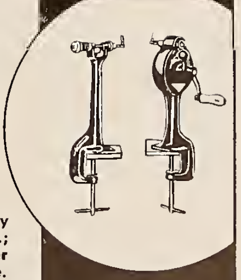

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Movie amateurs, I believe, like any one else who has taught himself how to do something, tend to concentrate on whatever phase of learning they are going through. For instance, the filmer who has just discovered how to do movie tricks will seem to sprinkle them throughout his picture, regardless of whether they fit the subject or not. This is a blemish, but it *is* normal. The desire, however, should be curbed as much as possible, as tricks used out of place are much worse than straight filming.

Another thing which I believe that amateur cinematographers might remember is that when they themselves attend a theatrical movie, one of the aspects that they, like the rest of the audience, enjoy and look forward to the most, is their own active, emotional participation in the events in the picture. Most people have a desire to lose themselves during a show. Sometimes, in looking at amateur movies, I have the feeling that I am seeing something out of a window and am unable to participate. But I know, of course, that the subject matter of many personal films makes this participation difficult, although sometimes it can be achieved—as with myself in seeing Mr. Kehoe's *Snow on the Mountains.*

My next cine venture was *While the Earth Remaineth*, by Mr. Gunnell, the Maxim Award winner of 1945. The initial chapters of Genesis were beautifully presented; the picture followed a definite continuity and it was perfectly adapted to the titles. I was continually amazed throughout the whole of this film at the perfection of the technical phases of movie making. In no case was a sequence out of focus; in no case was there any fogginess, due to the glare of the sun on the camera lens. From the point of view of film art, *While the Earth Remaineth* qualified as an outstanding example of what can be done when intelligence and understanding form an alliance with technical knowledge.

In both *The Will and the Way*, by Chester Glassley, a Maxim Award winner in 1940, and *Nite Life*, by J. Kinney Moore, ACL, a Ten Best winner in 1936, a story was told. These two narrative motion pictures were among the most enjoyable that I have seen since I had begun to look at amateur movies. *The Will and the Way* dealt primarily with the story of how a father earned enough money so that he could have the best obstetrician in the town for his wife and coming child. *Nite Life* was a farce about the difficulties of sleeping during bad dreams, ringing alarm clocks and every other imaginable annoyance occurring in a night in the life of the filmer.

In both of these movies, effects were used, but in neither of them were they overdone. In both there was excellent cohesion between the theme and its pictorial development, and between the titles and the subject matter. The viewer felt himself to be participating in the story, actually experiencing emotion over what was happening to the protagonists in each film tale. In both of them, the cinematographer gave to the audience the feeling that he wanted to express.

As a whole, I am sincerely impressed by the high ability of film amateurs, especially as far as their technical ability is concerned. I, who have been rather inured to dull, foggy still photographs, am amazed at the beauty and clarity which is a usual characteristic in the personal movies that I have seen. Perhaps I should not demand so much in the way of subject matter and continuity; but I believe that, to an untechnical audience, the idea is the most important thing.

In writing, for example, we all know how, actually, to put a pen to paper; the good novelist, poet or dramatist is the one who can coordinate his pen with his ideas—who can use his perfect technique to say what he wants to say. In the field of amateur movie making, technical ability is harder to achieve; but, once the various hurdles are surmounted, it should be a natural step to evolve to more intelligent continuity and more expert editing.

Above all, every amateur, I think, has the hope that he will win a Ten Best place or the Maxim Award as well as gain the respect and appreciation of his family and friends. In achieving both of these ends, technical ability, knowledge of subject matter and creative continuity planning, all used in conjunction, are the amateur's tools. As a newcomer to the activities of personal filming, I can say very honestly that not only do I respect the capacity of movie amateurs, but I really like their work and enjoy seeing it.

Cine birding

[Continued from page 147]

denly, she flew toward her nest, first circling around, to investigate me. I braced myself for the whizzing bird bullet to alight in my evergreen hat, but she passed by and disappeared. It was past eleven o'clock—way beyond the babies' feeding hour. A loud buzzing sounded overhead. An airplane? No, just a bumblebee, buzzing near my bonnet! Meanwhile, the baby Hummers had gone to sleep in their swaying home, rocked by the wind. The wind had become a problem, because it continually blew the nest out of the lens field. (Next day, we drove a vertical pole into the ground and securely attached the limb to it.) The mirror—to catch the light and throw it on the nest

—needed to be moved for the hundredth time. A honking from next door told me that my neighbors had returned to find me still a tree sitter. The temperature called for an electric fan, as it was more than ninety degrees. By noon, I literally stuck to the ladder. But Madame Hummer would not come home, even if her throat must have been stuffed with delicacies for the babies, which she feeds by regurgitation.

Right there, I decided that I must have a blind. My husband had reached this decision a week before, but he was too busy to give me the information about how to build it. Now he was away on business, and I had to take the initiative. With the help of a carpenter, next day, I nailed board flooring, used in front of my laundry tubs, on top of two ladders. Then we erected two poles at each end of it, with a roof pole connecting their tops. Around them, we draped a painter's drop cloth, leaving the rear of the blind open for air and for approach by a third ladder. In the cloth at the front—which was only a few feet from the nest—I cut an opening for the lens and several peek holes for myself. My faithful kitchen stool gave me support behind the tripod.

Hidden by this homemade blind, I could change lenses, focus carefully—with my new removable focus finder—and take closer exposure readings. By now I had decided that the fast moving sun gave me too much exercise in changing the reflecting mirror, as I had to climb down the ladder, to do so. If you use mirrors, you need an assistant, to change their position. They should never be held in the hand, as the slightest variation in their position, while the camera is running, will cause bad effects in projection. This huge blind, strange to say, convinced the mother hummingbird that I had gone for good. She returned and went about her duties as usual, and thus I filmed her in closeups.

Hummingbirds can be trained to feed from special feeders, filled with colored, sweetened water. I found a place twenty five miles from Cleveland where such feeders had been installed. They had to be moved into better light, but the birds obligingly followed them. They did not mind my sitting a few feet away; so, I got some good slow motion shots with the camera recording their fast moving wings.

Another instance in which I needed no blind was in Tucson, Arizona. One hot day, I sat among desert cacti about four feet from a nesting Palmer thrasher. She brooded her eggs, paying little attention to me. Often, when she left the nest, she stopped to preen on the tip of a giant cactus, with only three branches. Of course, she made a perfect movie scene—but how to film her? I set the camera below the right branch, focused the two and a half inch tele-

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photo lens and waited. Then I was lured away to look at some cactus blooms, when she suddenly alighted on the very branch. But I was not there! Braving cactus thorns, I got back quickly to my post, obtaining my footage before she flew away.

On a cholla bush nearby, we found the large, loosely woven nest of the cactus wren, with the babies visible through its side opening. I tried to get close, but the mother wren would not enter the nest, although she stayed close to it, scolding me. Finally I retreated to a greater distance and, with a telephoto lens, recorded the breakfast serving in plenty of detail.

In filming some cardinals, I witnessed a tragedy. The nest was in a tree near the sunroom of a friend, from which I kept watch. One day, as I entered the room, I saw a chipmunk in the nest, but, when I drove him away, the fledglings were already killed. The mother cardinal returned with food but failed to get the usual response from the hungry youngsters. In frenzy, she finally dropped each dead baby from the nest to the ground. All this had happened without my being able to set up the camera. So I put two of the dead birds back in the nest and waited with the camera ready, until Mrs. Cardinal returned and repeated the earlier action.

Our Boisterous Blue Jays is one of my films that almost seemed to grow up of itself. To reach the first nest, I stood half way up a ladder, to take shots from a distance of two or three feet. The mother jay would not go to the nest while I was so near; but, if I found her brooding, she would "freeze" instantly. Once, I almost stroked her feathers. Again, Mr. and Mrs. Jay set up such a commotion when I appeared that I had to have some kind of protection. So, on a hot summer afternoon, I donned a long sleeved jacket, tied a scarf over my head and took an umbrella, to be used as a stick. As I climbed the ladder, a friend waved the umbrella over my head, while the parent jays came to the attack. But I got the footage unharmed. Another jay family was filmed from the roof of our porch with a four inch telephoto lens.

Naturalist filmers go to great pains in getting footage. One of them told me that he persuaded a farmer to allow him to dig up a post and turn it around, in order to avoid north shadows on the hole to a bluebird's nest. He also placed pink roses near the nest, in order to achieve a pink and blue color film combination of roses and birds. A second naturalist told me that he expected a bird family to leave its tree hole one afternoon. A large limb of another tree cast a heavy shadow over the area that he wanted to record. He left his blind, took an ax and cut off the offending limb. As it fell, he slipped into an adjacent stream of water. But he got the footage!

Some of these filmers have elaborate equipment, such as specially installed slow motion devices, with 128 frames a second. They think nothing of building several treetop blinds. I have confined my efforts so far to the tops of ladders and roofs, with a little low tree climbing. But, if somebody reported an eagle's nest many feet above the ground, I should try to reach it somehow.

Finally, these concrete suggestions may be of some help to newcomers in bird filming.

1. Attract the birds to your garden by feeding stations, bird baths, wren houses, suet on tree trunks, bushes and trees for nest building—and NO CATS!
2. Persuade your friends to locate nests for you.
3. Study the habits of your bird subjects.
4. Join clubs interested in filming and in nature study.
5. Remember that both patience and experience are necessary for the best results.
6. Good editing is essential, if your films are to be interesting.

Filming birds is a happy and rewarding activity. I have enjoyed doing it, and I wish you a whole nest full of luck when you take it up.

News of the industry

[Continued from page 152]

the managerial reins of William C. Cullen, Inc., photographic dealers, of 12 Maiden Lane, New York 7, N. Y.

Wabash data Complete exposure information as well as other up to date photo technical data are presented in Wabash Bulletin number 743P recently released. Replete with tables relating to flash bulb and flood bulb work, the bulletin also has a special section devoted to color photography. Pending complete dealer distribution, copies of the bulletin may be had from Photolamp Division, Wabash Corporation, Brooklyn 31, N. Y.

Film council During the war, the National Advisory Film Committee of the Office of War Information collaborated with many government agencies, to coordinate film personnel and equipment in an effort to get the war before the public. Out of the Committee has now grown the Film Council of America, an amalgamation of delegates from organizations concerned with the production, distribution and use of films of an informational or educational nature.

President of the new body is C. R. Reagan, formerly associate chief of the Bureau of Motion Pictures of the OWI. Temporary headquarters of the Council

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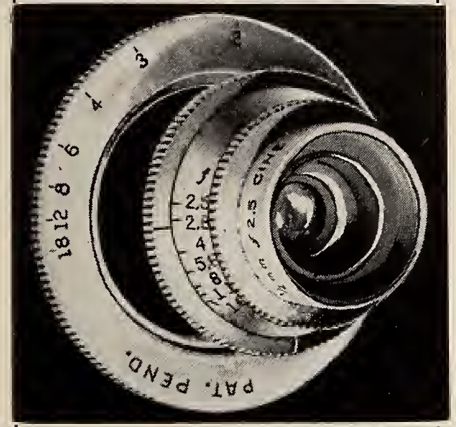

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Plaques awarded Merriman H. Holtz of Portland, Ore., and C. R. Reagan of Dallas were recent recipients of awards of merit in the form of plaques from the National 16mm. Victory Film Committee. The awards were presented for work in the war bond drives as officials of the Treasury Department's War Finance Division. J. Edward Shugrue, director of the division's motion pictures and special events section, was awarded a scroll citing the rôle of his 16mm. films in war bond showings to more than 100,000,000 people.

Official catalog Featuring a complete list of "Soundies," a line of 16mm. musical film revues, a new catalog of interest to owners of sound projectors is now available from Official Films, Inc., Dept. S, 25 West 45th Street, New York 19, N. Y. "Soundies" are films of such stalwart figures in the entertainment world as Yvonne de Carlo, Hoagy Carmichael, Jerry Cooper, Vincent Lopez, Cab Calloway, Barry Wood and Gene Krupa. They are in 16mm. sound, in 100 foot lengths.

ANFA Yearbook The recently published *1946 ANFA Year Book & Audio-Visual Who's Who* runs 106 pages; it is edited by Wilfred L. Knighton, who says, "It offers a symposium of ideas as to current problems, trends and aims in a transitional period between war and peace."

To achieve this symposium, the Year Book offers articles on a variety of subjects, ranging from an article on *Legal Aspects of the Social Film*, by William F. Kruse, to hints on *Film Rejuvenation*, by Joe F. Henry. The Year Book also incorporates a Who's Who of the field in both alphabetical and geographical listings.

The clinic

[Continued from page 150]

summer illumination outdoors. Therefore, we must make certain that whatever light there is will be at our service. It may be necessary to suit our filming time to the weather and to record those early violets when the sun has lighted them well. It is always a good idea to have simple, but serviceable, reflectors along—either the stiff cardboards of white or silver, or a white sheet or newspaper. They will reflect the sunlight into the shady places where the early flowers grow.

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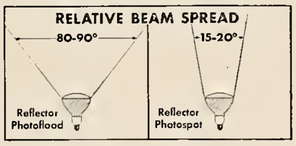

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■ **Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

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■ STARK SCREEN SCOOPS: Brand new 8x10 perforated for sound, $37.50; 52x72 tripod models Radiant and Da-Lite Class 2 OPA but in excellent shape, only $8.95 each; 9x12 beaded Radiant & Da-Lite on rollers and metal case, some like new, cases scuffed, only $47.50. Used 1200 ft. reels and cans, $1.00 set; 6 sets for $5.00. Used 400 ft. reels and cans, 25c set; $2.50 dozen sets. Sorry no C.O.D. Shipped express or freight collect. Early buyers get best screens and reels. STARK-FILMS, Since 1920, 537 N. Howard, Baltimore 1, Md. Send for list of other surplus photo items.

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■ NEW and used Victors, Eastman, Ampro, Holmes sound and silent projectors, films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 West 44th, New York City.

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■ PRESTO Disc Recorder, new, 78-33 1/3 r.p.m., microphone, stand, immediate delivery. Auricon-Maurer recorders. RCA 16mm. sound camera, large amplifier, tripod, lens, case, microphone, complete $595.00. CAMERA MART, 70 West 45th St., New York.

■ BRAND new Eastman Special, with 2—200 ft. magazines; 4 lenses, one wide angle; one 1"; one 4" telephoto; one 6"; carrying case, never used; telescope finder; Professional Jr. tripod, with case. One Auricon Double System Recorder, 16mm., like new. All goods were purchased new. Owner reenlisted in U. S. Navy. Recorder has 2 microphones, one table model and one mike on portable tripod. Will sell all or in part. Private party, not a dealer. Bell & Howell 16mm. projector, factory rebuilt, commercial model, sound; 25 reels sound films, new prints. Griswold splicer, 2000 ft. rewinders. One Kliegl flood light, factory rebuilt with new mirrors—one 2000 watt, one 5000 watt, portable plugging boxes; 2—50 ft. each; size cable, 3 wire No. 10, rubber, new. One brand new exposure meter, De Jur. No dealers. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

EQUIPMENT WANTED

■ WANTED: 110 v. A.C. synchronous motor drive for Cine Special; Auricon model preferred. B. L. SMALLEY, 11453 So. Bell Ave., Chicago 43, Ill.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

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■ SEND us that old reel 16mm. silent film with 50c and we will send you a different one. GOOLD'S, Jenkins, Missouri.

FILMS FOR RENTAL OR SALE

■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ USED AND NEW Castle films. 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ 100' 16MM. used sound film, $1.00. One reel sound cartoons, used, $9.95. We buy, sell, trade. Ask for list. BLACKHAWK FILMS, Dept. MM2, Davenport, Iowa.

■ SAVE money. Buy—rent—exchange 8-16mm. and sound home movies. Details for dime. MIDLAND FILM EXCHANGE, Box 429, Oak Park 2, Ill.

■ 8-16mm. FILM & equipment rental, sale, exchange. For home, club, church, school, roadshowmen. KUNZ MOTION PICTURE SERVICE, 1319 Vine St., Phila. 7, Pa.; 432 N. Calvert St., Balt. 2, Md.

■ SELLING brand new 8-16 laboratory prints. Silents as low as $1.75. Sound from $7.50 up. BRYANT FILMS, 264 Spring St., Ossining, N. Y.

■ NICKELODEONS—Chaplin, Pickford, Hart, Arbuckle, Barrymores. Comedies, "mellerdramas." Clearest quality. Catalogs: 16mm. silent, sound; 8mm.; 35mm. (35mm. positives or negatives wanted; age, condition immaterial.) IRVING MEGINNIS, 340-M West 29th St., New York 1.

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ground. Tripods cannot be set up with the same sureness as later in the year when the earth is drier and more solid. If the chosen camera position is in uncertain ground, it will be well to prevent the camera from slipping in the midst of the shot, by anchoring the tripod with a few stones.

Practical films

[Continued from page 151]

tions in Europe today, the film shows graphically the havoc caused by the disruption of transport, the damage to the land from battle, the black markets and food riots. The suggested solution is that we in North America share some of our food surplus, so that the political danger in the situation may be avoided, and that we may prevent another costly war. The picture may be obtained from Brandon Films, 1600 Broadway, New York City.

PUBLIC SERVICE

Filmed by Margaret Cussler and Mary L. de Give, of Rochester, N. Y., *Not by Books Alone*, a 16mm. Kodachrome picture, is an intelligent presentation of the actual workings of a great metropolitan library as a center of both learning and culture and as a service to people in their everyday lives. We see a large city library daily furnishing information about business addresses, data for planning business expansions, home building ideas, landscaping, design, cooking hints and parental guidance for children. Advice is given about intelligent study by adults.

BOBBY SOX

The country has been rather acutely conscious of the "bobby soxer" of late. The number of bobby soxers is phenomenal, and they present a large market for everything from portraits of Frank Sinatra to, amazingly, bobby sox. Fashion experts long ago realized the import of the youngsters on the national scene, and a high percentage of sales talk about fashion is directed at them.

Now, Klever Klad Dresses, Ltd., of Toronto, Ont., in Canada, has released a 575 foot film in 16mm. Kodachrome, devoted entirely to the fashion interests and curiosities of the genus "Bobby Sox." Entitled *Dear Babs*, it was produced by Hy Rossman, ACL. Weaving its story around a letter being written to "Babs," the production skillfully blends technical data on the sales methods and production systems of Klever Klad Dresses with brief glimpses of the latest fashions that might endear themselves to the hearts of the bobby soxers. Klever Klad implies that the youngsters are becoming more serious minded and are as interested in the various phases of dressmaking as in the dresses themselves. Could be!

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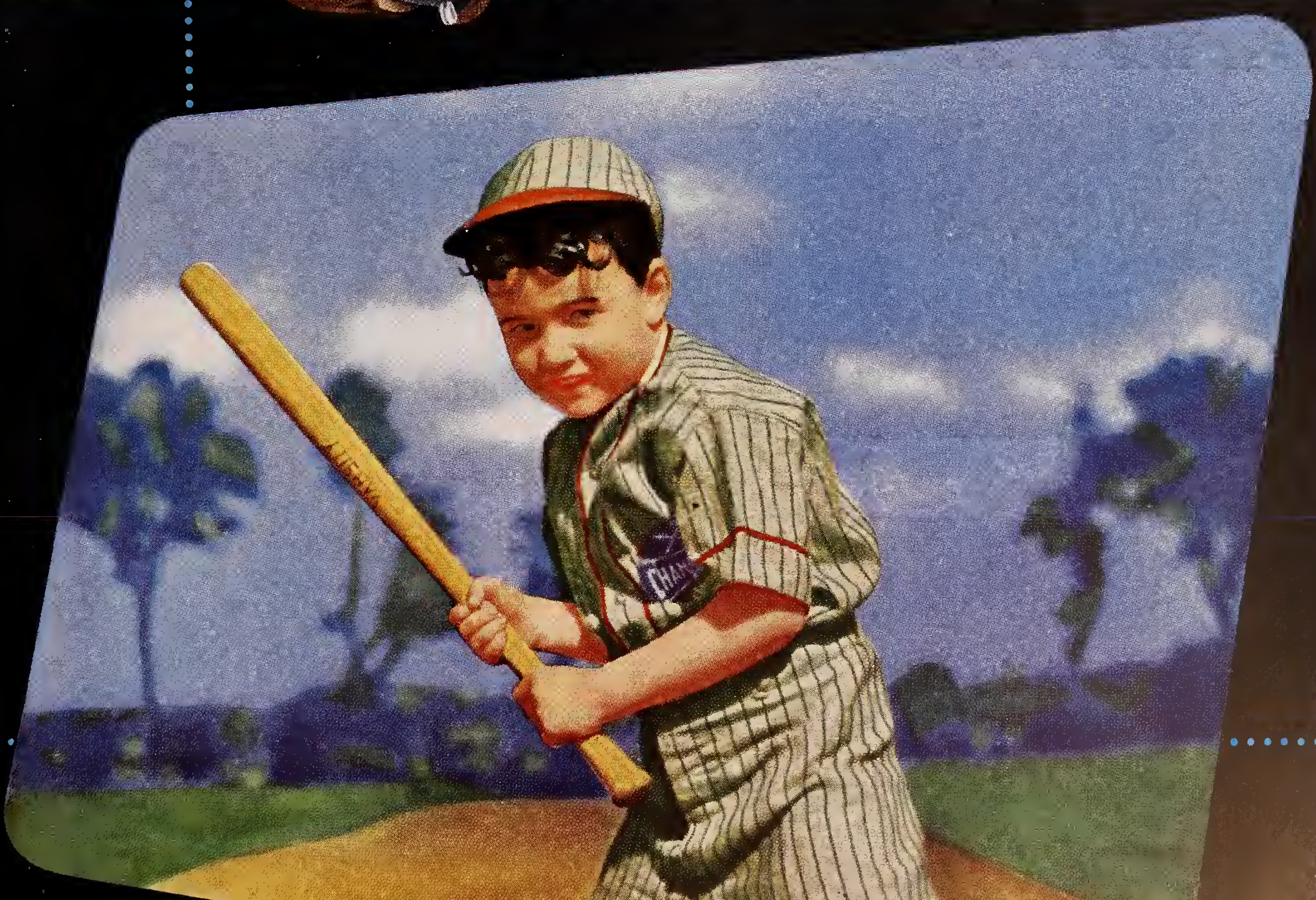

Revere — EIGHT

Time for outdoors—and outdoor MOVIES
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It's a great year for movie makers—with holiday sites beckoning, tires and gas to get you there, *and Ciné-Kodak Film to share and save the big moments of your outdoor fun.*

Yes, your Kodak dealer should have Ciné-Kodak Film for you right now. Perhaps not all you want, at first . . . but soon, there'll be more. Whether fishing is your particular off-hour activity . . . or hiking . . . or puttering around the house, getting things set for summer—*or movie making, itself*—it's wonderful to have movie film again!

Ciné-Kodaks are on the way. Only a few right now, more and more in months to come. Ask your Kodak dealer about the economy "Eights"—and those all-time headliners, Magazine Ciné-Kodaks, 8mm. and 16mm. Ask him, too, for Kodak's new, free, movie-making booklet, "Time to Make Movies Again." Or write Eastman Kodak Co., Rochester 4, N. Y.

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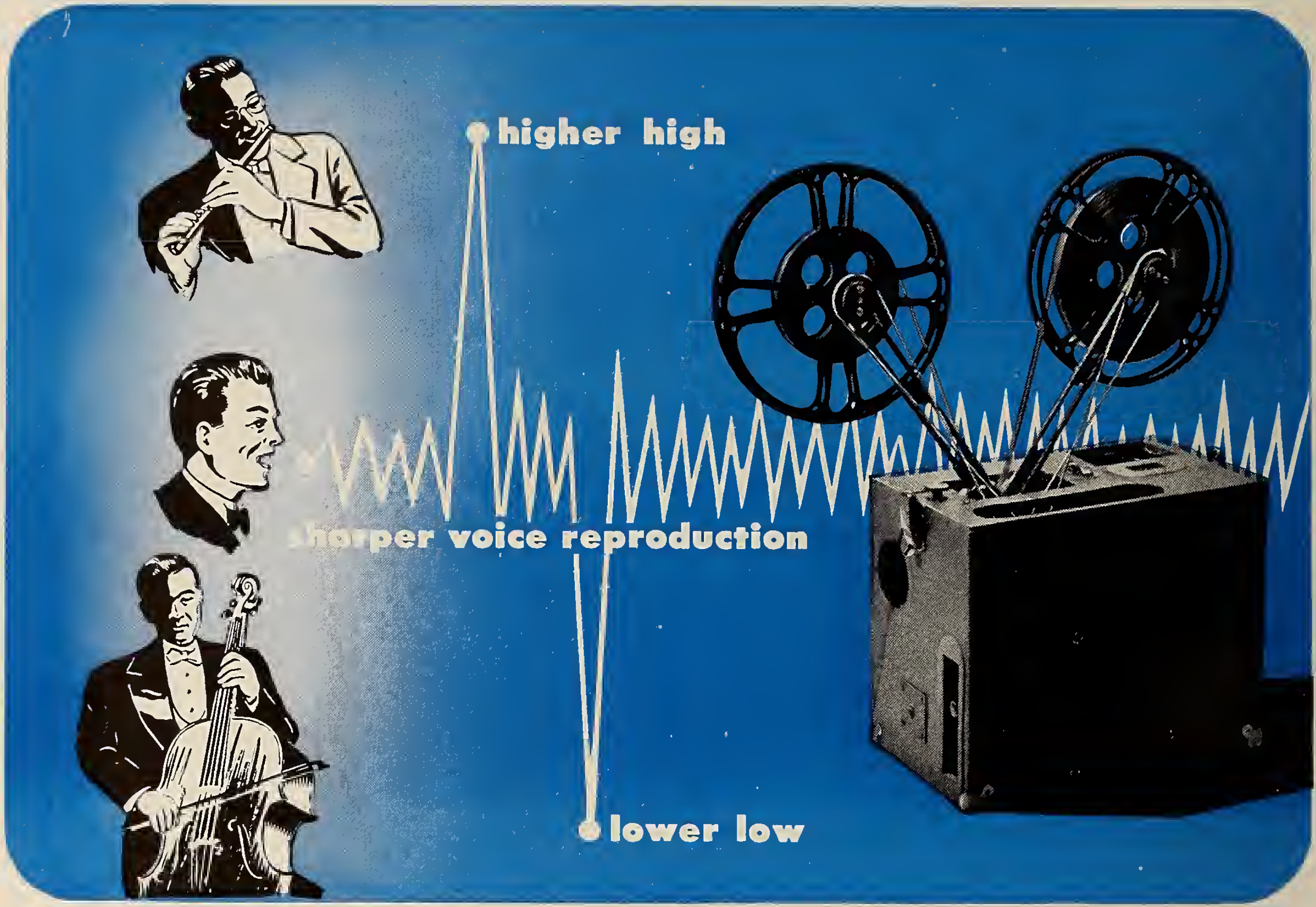
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1946

25c



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"Take me out to the ball game"
"Sidewalks of New York"
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"Russian Revels".
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"There's a hole in the old oaken bucket"
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"In an eighteenth century drawing room"

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"Two guitars and Dark Eyes"
"Love's own sweet song"

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"Little Dutch Mill"
"At a Little Roadside Rest"
"Stormy weather"

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"I want a girl"
"Bicycle built for two"
"My Gal Sal"

11 SONGS OF THE WEST
"Carry me back to the lone prairie"
"The mountains meet the sky"
"I'm an old cowhand"

12 COLLEGE AND CARNIVAL RHYTHM
"There's a pampas moon on the campus"
"On the campus"
"Ding a lay ha"

13 SWING MELODIES
"Boardwalk Boogie"
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"Jingle Jangle Jingle"

14 MELODY LANE
"By the light of the silvery moon"
"Wait 'til the sun shines Nellie"
"Little grey home in the West"

15 DANCE MELODIES
"Polka Dot Polka"
"Pumpernickel Polka"
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16 SONGS OF THE SOUTH
"Showboat melodies"
"Waiting for the Robert E. Lee"
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NEW YORK • CHICAGO • HOLLYWOOD

MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 May, 1946 Number 5

A definite sign, *editorial* 181
A titler plus . . . . *Joseph Yolo* 182
Composing commentaries . . . . *F. Irving Jewell* 184
Putting fun in picnic films . . . . *Patricia Zimmerman* 185
No toy—no tyrant . . . . *James W. Moore, ACL* 186
Summer contest for National Park films . . . . . . *Vincent H. Hunter, ACL* 187
The clinic 190
Amateur clubs . . . . *James W. Moore, ACL* 191
Practical films . . . . *Royal Whiting, jr.* 192
News of the industry . . . . *James Young, ACL* 193
Closeups 194
Free film reviews 205
Films you'll want to show 206

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• ON THE COVER: Kodachrome courtesy Union Pacific Railroad, filmed by V. H. Hunter, ACL

Philip Gendreau

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MAKERS

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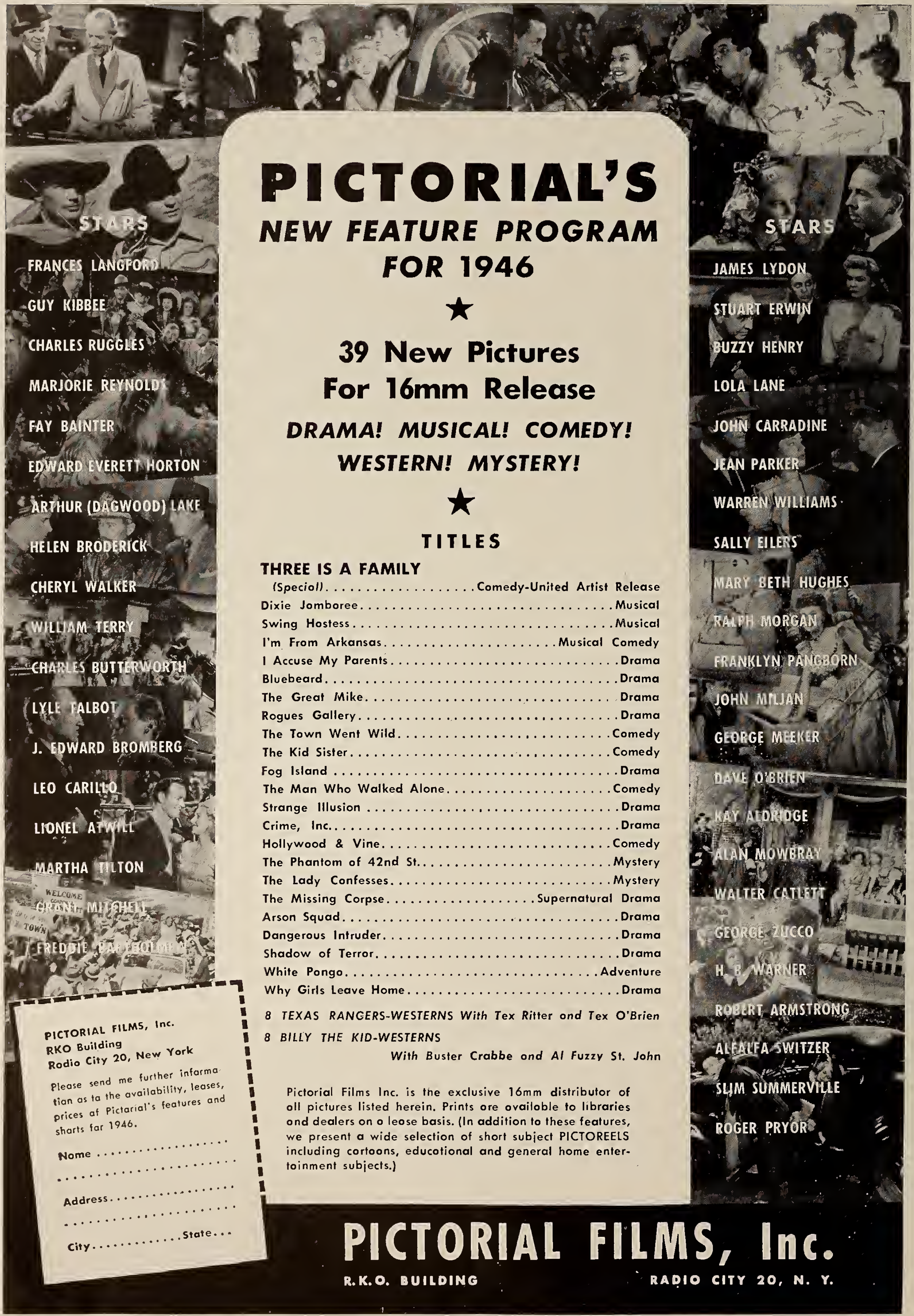

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The Town Went Wild	Comedy
The Kid Sister	Comedy
Fog Island	Drama
The Man Who Walked Alone	Comedy
Strange Illusion	Drama
Crime, Inc.	Drama
Hollywood & Vine	Comedy
The Phantom of 42nd St.	Mystery
The Lady Confesses	Mystery
The Missing Corpse	Supernatural Drama
Arson Squad	Drama
Dangerous Intruder	Drama
Shadow of Terror	Drama
White Pongo	Adventure
Why Girls Leave Home	Drama

8 TEXAS RANGERS-WESTERNS With Tex Ritter and Tex O'Brien

8 BILLY THE KID-WESTERNS
With Buster Crabbe and Al Fuzzy St. John

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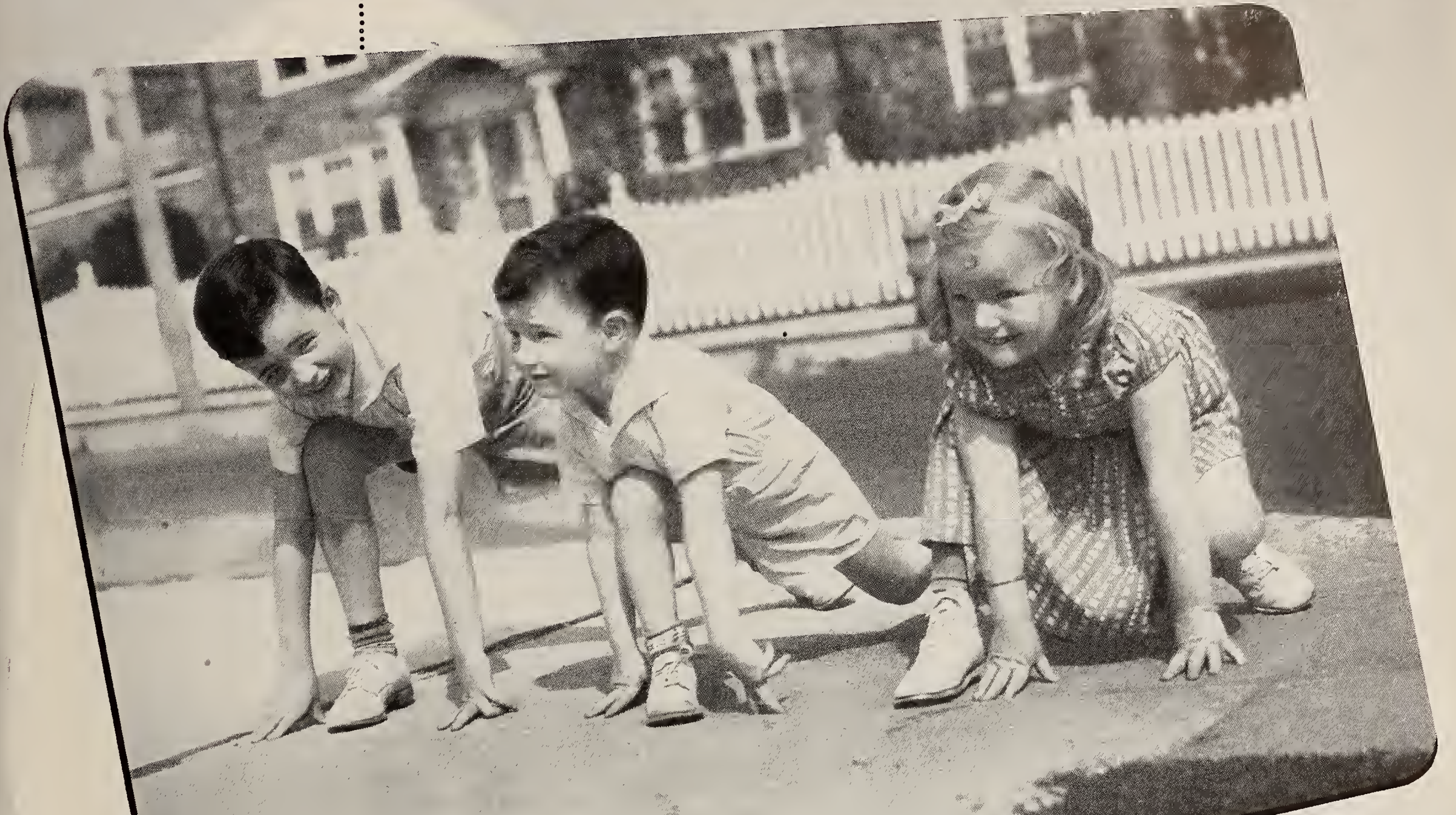

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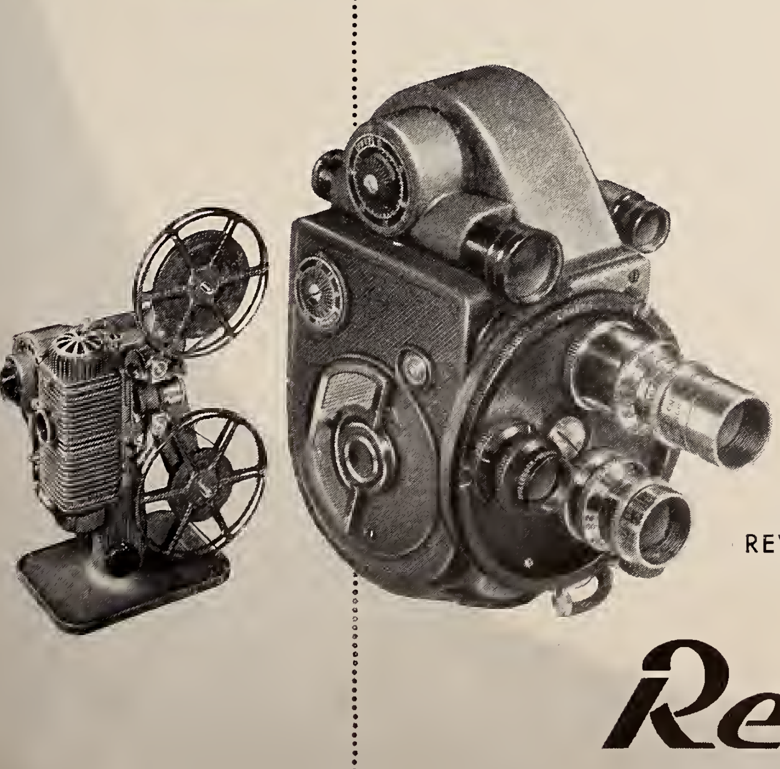

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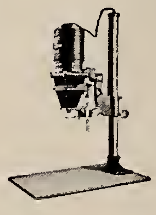

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$4500 in PRIZES

Including Cash Awards, Silver Trophies for Cash Prize Winners, engraved Medallions for Distinguished Film and Print Awards, and special Achievement Plaques for Camera Clubs of cash prize winners.

8 mm or 16 mm—Black and White or Color

1st Prize $1000 2nd Prize $500 3rd Prize $200

Handsome silver trophies for cash prize winners. 10 Distinguished Film Awards—large inscribed Medallions—3 beautiful Achievement Plaques for Camera Clubs of cash prize winning entries.

PLUS- **Additional Cash Prizes and Trophies for winners in two other contest classes—Black & White Photos and Color Photos.**

All photographs must be taken between June 1 and October 1 this year in the following regions:

ZION-BRYCE-GRAND CANYON (North Rim)
NATIONAL PARKS
Cedar Breaks National Monument and Kaibab National Forest

All areas closely adjoining—may be visited in one short tour. Closing date for all entries will be midnight, November 30, 1946.

SEND NOW for Entry Blank

For complete details on prizes and awards, Contest Rules and Official Entry Blank, visit any Union Pacific Railroad office, see your Camera Club secretary, camera dealer, or write direct to Photo Contest, Room 120-G, Union Pacific Bldg., Omaha 2, Neb.

UNION PACIFIC

The Progressive

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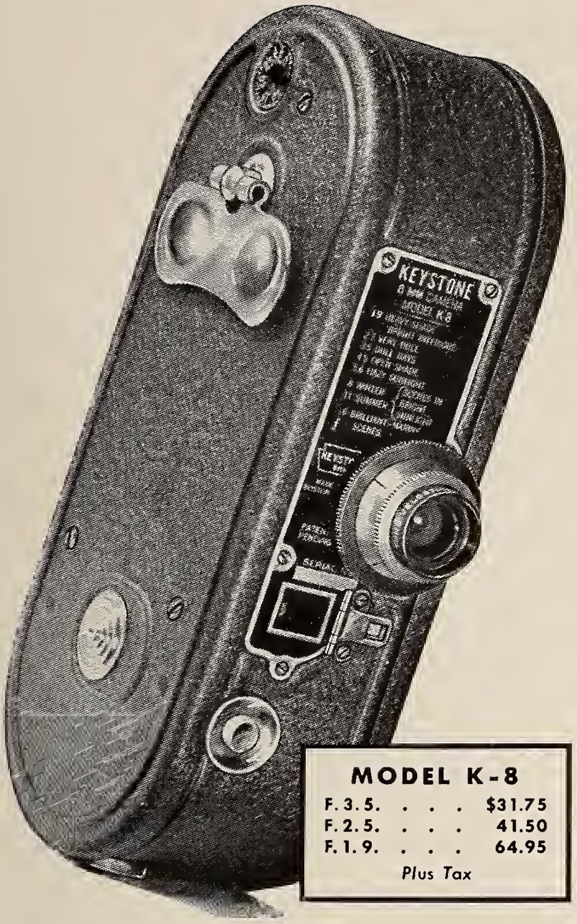

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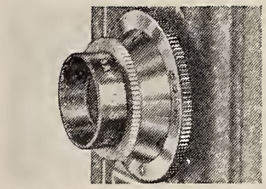
...WITH FEATURES EVERY CAMERA FAN WANTS...

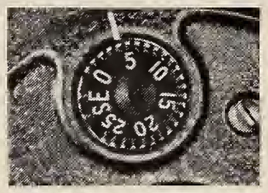
PLUS PRECISION

Now you can own the new postwar Keystone 8 mm. camera fans everywhere have been eagerly waiting for! It's *here* . . . ask your dealer. It has *versatility*—color film . . . black & white . . . three speeds . . . interchangeable lens mount! It has *ease of operation* — no sprockets to thread . . . long-range television view-finder . . . footage indicator you can *hear* while you shoot your scenes.

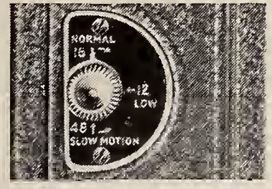
All these — plus many other modern features to make your picture-taking better and easier — are yours *now*, in the new Keystone 8. Be among the first to own the camera that's *precision-built throughout* . . . for long-lasting, *low-cost* picture pleasure!



INTERCHANGEABLE LENS MOUNT for f.2.5, f.1.9 and 1" or 1-1/2" Telephoto lens.



AUDIBLE FOOTAGE INDICATOR to hear and check the film footage being taken.



SLOW MOTION, normal and fast speed action—12, 16 and 48 frames at a shutter speed of 1/40th per second.

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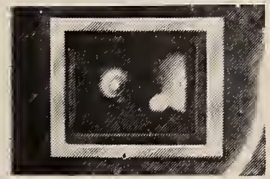
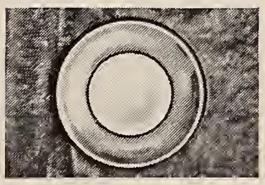
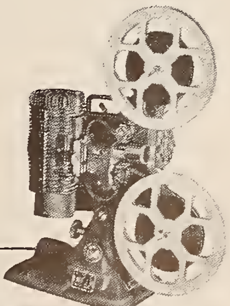


BUILT-IN precision view-finder, indicating the field of picture being taken.



PUSH BUTTON release —facilitating handling of the Camera.



THE KEYSTONE A-8—first 8 mm. projector built in this country using 750-watt lamp. Won't burn film — even on *stills*. Many other features. See it at your dealer's.

Keystone

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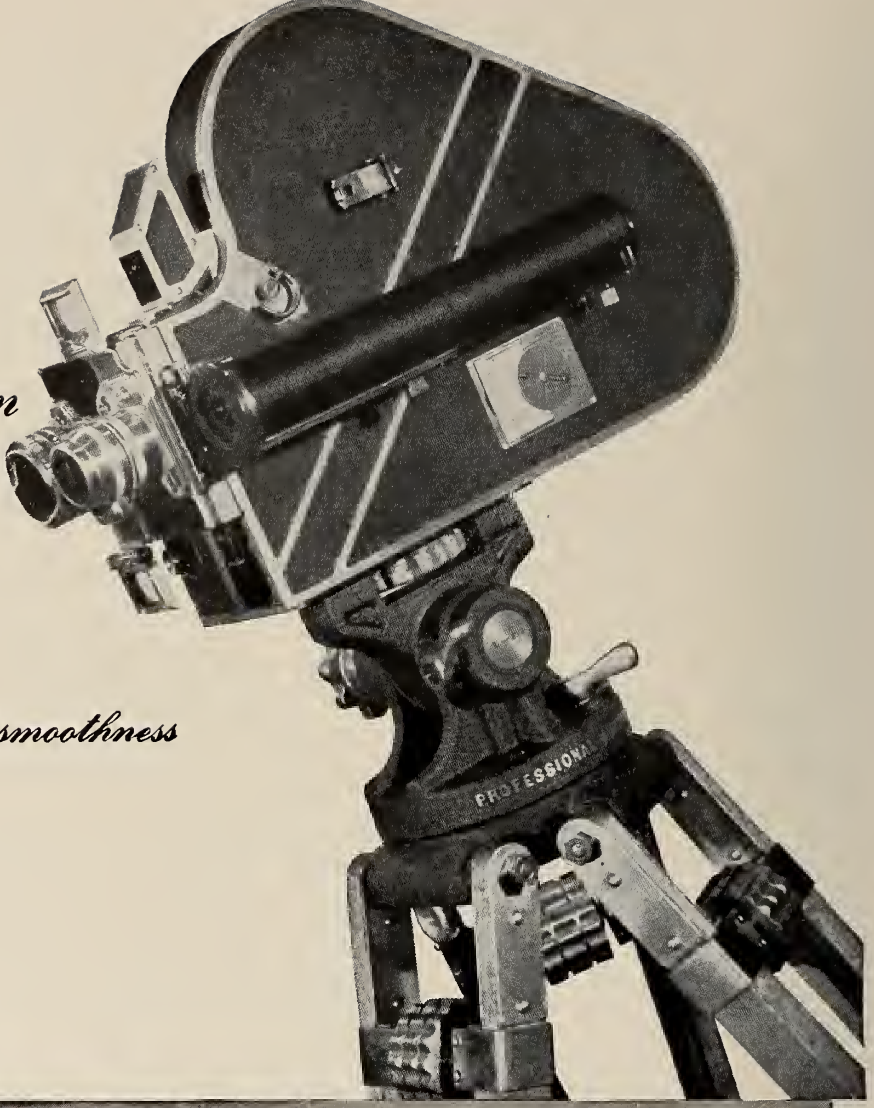

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follow shot

pullback shot

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friction-type removable head

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CAMERA EQUIPMENT CO.

FRANK C. ZUCKER
1600 BROADWAY NEW YORK CITY

A DEFINITE SIGN

So much has been written and said about the glowing future of general movies and their opportunities in the postwar world that we have found difficulty in reaching any realistic conclusions among the rainbow visions.

Some of us who have known the general film field for more than two decades and who have realized for many years the service that movies can render in practical ways have met the starry eyed prophets with some skepticism, because we have already waited a long time for the great things to come and we can distinguish between dreams and evidence.

An interesting piece of evidence has been revealed by the publication of the results of a survey conducted recently by *Advertising Age*. This survey was limited to a selected group of trade associations, national and sectional, and it excluded some of the largest of these. What interests us is one result of the questions asked.

It appears that, of all methods of proposed advertising, movies rank fourth out of fifteen. They are rated higher, in the prospective postwar advertising plans of the question answering companies, than newspapers, radio, dealer helps and booklets, among others. Only the use of national, general magazines, of trade papers and of direct mail are rated higher than the intention to employ motion pictures as sales media.

To be sure, these answers are based upon general plans for postwar advertising. Possibly, when a general plan is translated into specific action, other sales methods will receive more from advertising budgets than will movies. But the response is significant, because it indicates a trend. Groups of industries whose continuance depends upon public acceptance and sales are rating motion pictures higher than radio, as methods of securing approval.

It is also significant to observe that these postwar advertising plans must, in the very nature of things, be based upon 16mm. and 8mm. exhibition. Very little opportunity is afforded by movie theatres for showing films that are intended primarily to sell goods. Pictures of this type must be shown non-theatrically for the great part.

That 8mm. and 16mm. screens will receive an increased amount of attention from industry is a pretty obvious conclusion. This relatively new method of creating sales will be given an interesting test before long. Here is a definite sign, and all of us who have known of the power of non-theatrical projection believe that the test will encourage a still wider use of general movies.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

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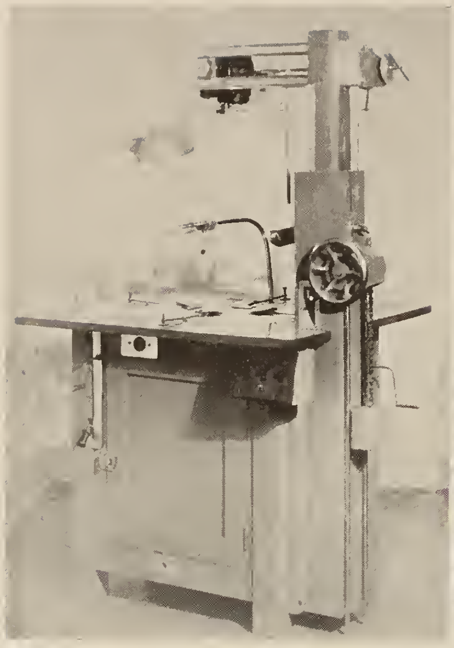


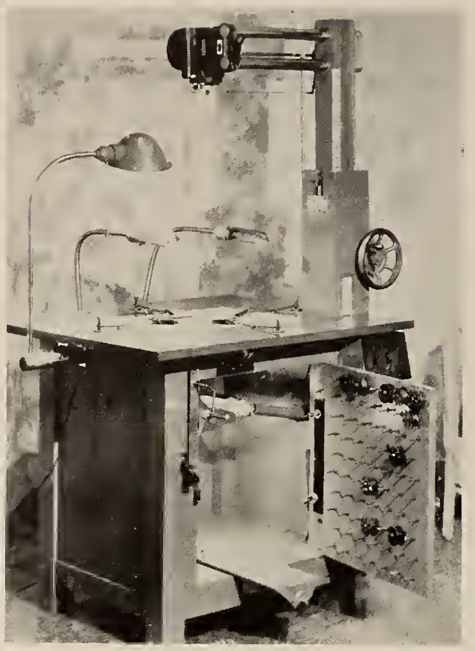


Fig. 1 Fig. 2

• Viewing this device as a whole, as in the above photographs, we can visualize many more uses than just making titles; enlarging and editing can also be done with this equipment.

A

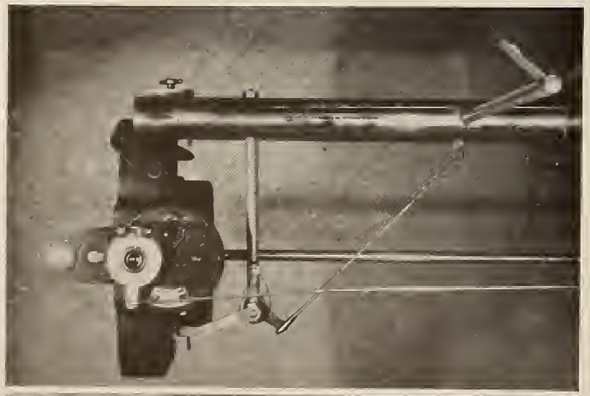
Plan for a device which will serve various purposes

MAKING movie making equipment is just as much fun as making movies, provided one has the tools to work with and plenty of time and patience.

I had the pleasure of building the titler described in this article, to replace one that I had been using. Having in mind an apparatus which could serve for other things besides making titles, I combined in this homemade device a number of features which make it possible to use it in many different ways.

Therefore, this titler may be employed in making reductions or enlargements, composite pictures, "telephoto" shots, optical prints and trick movies, as well as titles of several kinds.

Fig. 3



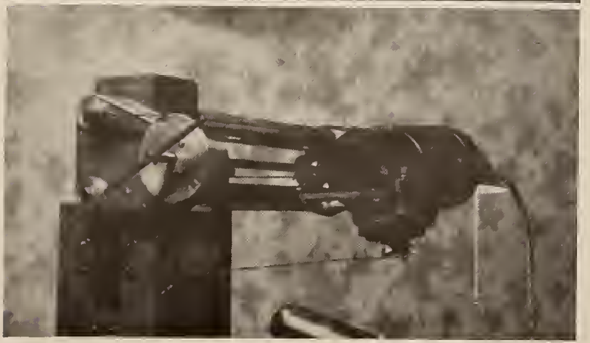


Fig. 4

• Figure 3 shows the starting mechanism of the titler, while Fig. 4 is a closeup of the audible film meter.

Figs. 1 and 2 show the finished product, ready for work. Its base is 24 inches wide and 20 inches deep, and the distance from floor to table top is 28 inches. The table top is 28 inches by 32 inches, and its center has an opening 12 inches by 16 inches, arranged to hold a plate glass center piece, the special "finder" and other accessories. It is flush with the top.

The base is rigidly built and it is finished in powder blue; the table top, being of oak, is in the natural finish. All fittings are nickel plated or are made of polished aluminum.

Securely bolted to the right hand side of the base is the camera arm post box—made of oak—in which the camera arm post slides up or down, permitting the camera to be set at any distance from 12 inches to 36 inches above the table top. The camera arm post is 42 inches long and 3 inches square; it is made of laminated oak, a construction that prevents all possibility of its warping or twisting. The post is kept in perfect alignment in the box by an arrangement of springs; it slides up or down freely, and it stays wherever set—a counterweight balancing the combined weight of post and camera. The camera posi-

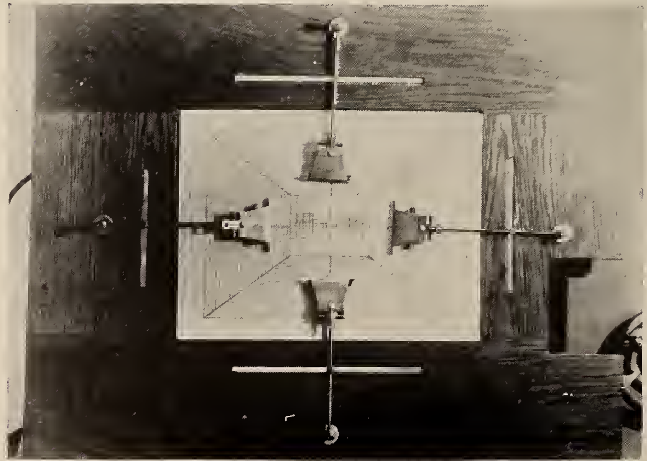


Fig. 5

• Same tracing cloth, cemented to plate glass, to insure transparency, calibrates the image to the film beneath.

titler plus

JOSEPH YOLO

tion is changed by turning the elevating wheel on the post box. All this is simply built, but it works well.

To determine the distance of the camera above the table, a scale is built into one corner of the post—this scale being read through a window in the post box. An automatic focusing device keeps the camera in focus, regardless of distance above the table.

The camera arm is made of two pieces of nickeled brass tubing which are fitted into holes bored in the upper end of the post. To the right hand ends of the tubing—which extend through the post about two inches—are attached the audible film meter, the outer bearing for the extension camera winding key and the automatic focusing mechanism. The camera ends of the tubing are joined by a heavy brass plate, to which the camera may be attached. The camera starting mechanism is attached to the lower tube, near the left side of the post—the starting lever being about two inches above the table when the camera is set at twelve inches.

Two 150 watt lamps, on long adjustable arms pivoted to the back of the base, are provided for lighting, and a work light is attached to the left side of the base. When not in use, the photolight arms may be folded against the sides of the base.

As the interior of the base makes an excellent storage space, a door is fitted into the front—the back having on it seventy pegs for holding editing reels. This door is removable, and it is arranged to be fitted to the back of the table when the title maker is converted into an editing table.

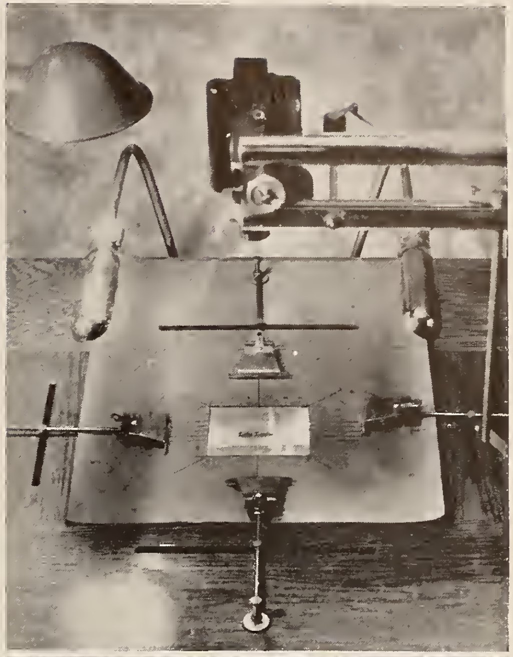
The interior of the base contains rheostats for controlling the photolights, which are two 150 watt lamps—one on each side, six inches from the top—on adjustable arms; it also holds the "finder lamp," in the center, and the wiring for the rheostats, lights and switches. The switch box is located near the camera elevating wheel, and an outlet for plugging in the projector is located at the upper left hand corner of the door. The rheostats are controlled by a lever at the left of the door opening.

The camera may be loaded while it is attached to the arm. In mounting the camera, the retaining screw is run to the bottom of the camera threads, after which the camera is tightened on the arm by a knurled nut on the outer end of the retaining screw. This method prevents all possibility of stripping threads in the camera base. Two dowel pins in the arm, which fit into holes drilled in the camera base, hold the camera in perfect alignment.

Fig. 3 shows the arrangement of the starting lever, with the rod connecting it to the starting button contact arm; it also shows the extension winding key and the camera end of the automatic focusing device. As the automatic focusing mechanism is rather complicated, space will not permit an explanation of the details of its construction.

The arrangement of the camera starting mechanism prevents all possibility of exposing more than one frame of film at a time, should it be [Continued on page 195]

Fig. 6



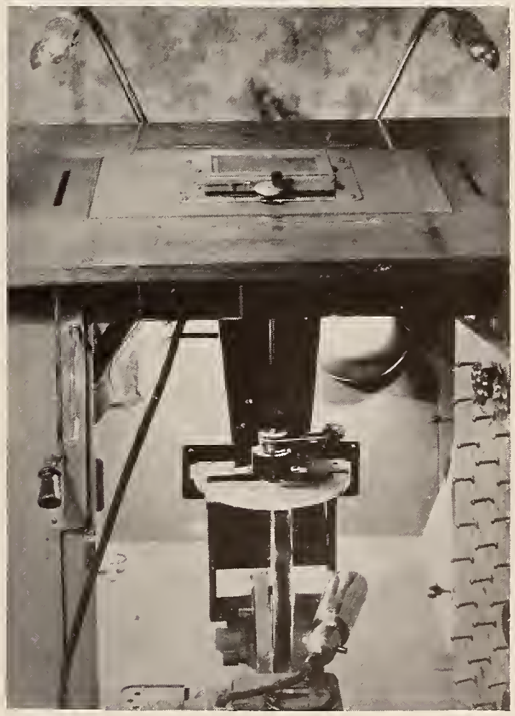


Fig. 7

• **Above, the titler is ready in Fig. 6, and in Fig. 7 the enlarger is cleared for action.**

Photographs by Baker

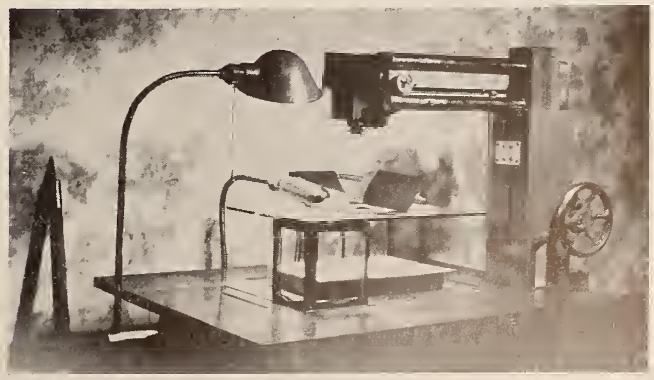


Fig. 8

• **Blessings never cease; here Mr. Yolo's machine is prepared to make 16mm. positive prints from ordinary negatives.**

COMPOSING COMMENTARIES

How they may serve to clarify and add interest to movies

F. IRVING JEWELL

AN OLD adage has it that "apple pie without the cheese is like a kiss without the squeeze."

In much the same way, most amateur films are considerably improved by the addition of the appropriate commentary. If you are one of those who feel that the preparation of a commentary is a tough job—one that you'd hate to tackle—here is an easy way to give your audience that "extra squeeze."

A carefully written commentary can add much to the effectiveness of a well made film. Oh yes, commentaries—good ones, at least—are not made up as you go along; they are written out in advance and blended carefully with the film they are to accompany. A good one complements its film subject, flowing along just as smoothly and interestingly as a screen continuity and adding materially to the audience's pleasure.

Ideally, you should begin to plan your commentary and your continuity simultaneously, long before you shoot an inch of film. Many times, this method will suggest new treatments that might not come to mind if the subject were considered from the purely cinematographic angle. But, whether your commentary is written before or after the filming is accomplished, it should be *planned*. Incoherent remarks injected at random into the presentation of your cinematic masterpiece are worse than none at all. They distract attention needlessly from the screen and break the continuity over which you worked so hard.

There are, of course, as many different kinds of commentaries as there are varieties of film subjects—factual, scientific, educational—but the most common non-professional films exhibited are of the travelog variety, and it is those which will be discussed here. It is assumed that you have placed on a separate reel (which you will carefully refrain from showing, we hope) all scenes which might be described with a remark such as, "That's Aunt Mary again and the white stuff behind her is Niagara Falls."

In planning your scenario, you tried to interest your audience right from the beginning, and that is just what you must do in planning your commentary. If necessary, rearrange your opening sequence, to get both parts of your presentation off to a running start.

Photographs by F. Irving Jewell

• **Comment: "Carved from the ageless rock of Mount Rushmore, Washington's granite features gaze out to distant horizons."**

• **Comment: "The Bad Lands—endless acres of strange formations, finger painted in soft pastels and laced with deep, unpredictable canyons and gullies—product of millions of years of uncontrolled erosion."**

For example, one movie maker began his cinematic masterpiece with a closeup of a map and the following, uninspired verbal "send off." "Situated about half way between New York and San Francisco lies the State of South Dakota. About 450 miles long and almost a perfect rectangle in shape, it contains the famous Bad Lands and Black Hills." The movie was excellently filmed, but the commentary was so dry that the picture was received without enthusiasm.

Realizing the error, this individual rebuilt his opening sequence. Now the film begins with a series of slow pictorial scenes. There are sweeping mountain vistas, closeups of sparkling streams, wooded lake shores lapped by waves of cool blue water. His commentary also has been streamlined, to parallel the screen action. Here is the opening. "One hundred million years ago, South Dakota was beautiful. Magnificent forest covered hills and broad plains carpeted with rich, luxuriant vegetation surrounded a vast inland sea that covered most of the State, as we know it today. Here in this tropic wonderland lived the fabulous dinosaurs—those giant lizards that dominated the earth for thousands of years before they abruptly disappeared.

"Today, all is changed. Gone are the dinosaurs (slow panoramas of barren waste-

[Continued on page 198]

PUTTING FUN IN PICNIC FILMS

It adds zest to movie outings

PATRICIA ZIMMERMAN

PICNIC. It's a word with a certain magic of its own. It makes one think of beautiful scenery, a lovely drive, farm animals, wildlife, maybe a serene lake or shaded woods, and always eager faces filled with anticipation. Somehow, in the average amateur's film, all this is lost.

Instead, we too often see a purely factual treatment that gives us: (1) packing the lunch; (2) driving away from the house; (3) a few scenes of the children playing; (4) eating the lunch; (5) driving home.

Surely, if a picnic were as boring and uneventful as that kind of film makes it seem, we should not bother about it; but I can assure you that filming a picnic can be most interesting with the expenditure of a little effort and imagination.

If you have nothing special to film this summer, how about a picnic film with a new "twist"?

It was about this time of the year that we decided to make a picnic picture which we later titled *A Tramp in the Woods.*

First of all, I wrote the script. The story begins with Ryne, my husband, Staria, our daughter, and myself walking through the woods with our picnic basket, thermos jugs and fishing tackle. We stop at a lake and feed the ducks and then resume our walk until we find the ideal place to eat our lunch. In the midst of spreading the lunch, we have a thunder shower. We are drenched to the skin; so, we dry our clothes on some bushes, and, although we are still hungry, we decide to move on and find a new spot. This time Ryne and Staria are going to fish while I prepare our feast. As I shake out the red checked tablecloth, it seems to annoy a bull grazing in the pasture, and soon he is giving me a merry chase.

Once again we are walking along with all our paraphernalia and again Ryne and Staria leave me, to go fishing. This time, as I completely set out our lunch, my two hungry companions are nowhere in sight.

As I go out to find them, a ragged, old tramp is seen (by you) coming into the woods. He stops to build a fire, so that he may make some coffee and eat his meager fare of stale bread and cheese. On his way to find water he spies our delicious lunch with roast chicken and other things. After satisfying his ravenous appetite, he sees us coming in the distance and snatches a few bottles of beer and the remains of the food, and then runs out of sight.

We are a very disheartened family as we view the remains of what was once our luscious lunch. The last scene shows us gathered around the tramp's fire, roasting an undersized pan fish which Ryne had caught.

After writing the script, we knew that it would be impossible to do the shooting in one day, and we divided it into a series of picnics, which would include a day at the lake, the rain scene, the bull scene, the fishing and the tramp. Breaking up the picture in this way, we made several picnic outings and always chose a different part of our State. Therefore, we had a variety of scenery, the family was able to see more of its beautiful Wisconsin, and the filmer was kept in better spirits. It is impossible to do good work when there is no time for relaxation.

Next we began the preparations. We painted our two thermos jugs from a drab green to red, with a yellow stripe, and orange, with a blue stripe. The picnic basket was in need of a coat of varnish and a spot of color. Then there was the matter of clothes. We tried to keep away from the greens and blues as much as possible, because, in a scenic background picture, these colors are predominant. We chose yellow figured pinafores with white blouses for Staria and myself. We never wore them except for the picture, because nothing is so exasperating as not having the clothes ready when

[Continued on page 199]

8mm. scenes by Ryne Zimmerman, ACL

• Incidents from *A Tramp in the Woods*, a Zimmerman family production which involves a picnic with trouble heaped on trouble, including a bull, a tramp and a summer shower and, alas, no "silver lining"; *piece de resistance* remaining—one small, uninviting fish.

NO TOY—NO TYRANT

Your movie camera is precise, but serviceable

JAMES W. MOORE, ACL

YOU'RE one of the lucky ones!

After years of wartime waiting, you have at last fulfilled that dream of one day owning a brand new movie camera. Now, there it is in your hands—and you regard it with mixed emotions. It seems gleaming and glamorous in one moment, complex and contrary in the next. What is this long sought thing? Will it prove to be a toy—or a tyrant?

It need not, we can assure you, prove to be either. Far from being a toy, your modern movie camera has been designed with scientific accuracy and manufactured with exacting care. It is at once sturdy in its construction and precise in its operation—and it should be regarded with the respect due these qualities. Because of these very qualities, however, it is not a tyrannically complex thing, to be feared by the average layman. Its precision leads only to simplicity, while its sturdiness is a guarantee against mechanical failure. Approach it, therefore, with friendship and intelligence. Respect it, but don't be afraid of it. It will more than reward you in your increased filming fun.

The first, and perhaps the most important, step you can take in getting acquainted with your new acquisition is to read your camera's instruction book. Don't be too eager to start filming. Read that book from cover to cover —not just the section on "How To Load"! Check each new instruction against the instrument (still without film), and make sure that you understand the purpose and operation of each of the camera's parts.

Practice holding the camera. Get a firm yet easy grip on it, in which you find a finger convenient to the starting button. Then practice starting and stopping the camera until you can do it smoothly and without jarring. Look now through the viewfinder. Line it up on a strong vertical or horizontal line, and make sure that this line is exactly squared with the borders (or etched cross hairs) of your finder. This may sound silly, but many experienced camera users have filmed for months without realizing that their precious images slanted distractingly to right or left. Once familiar with the heft and feel of this fine new instrument, you are ready to practice threading. Get a roll of blank leader from your dealer (you'll use it later in editing anyway) and go carefully through the threading operations as outlined in your camera instruction book. Here is one of the most important cautions in camera handling technique. Don't be in a hurry!

Among the more serious things which can go wrong through incorrect film threading are these. If the end of the film is not securely engaged in the slot of the takeup spool, it is probable that this spool will not properly wind the film, as it is fed to it. The film will then back up in damaging loops within the camera. After only a few feet of this sort of thing, your camera will suddenly jam and refuse to operate further. When, in desperation, you open it, to see what is wrong, all of this unspooled film will be instantly fogged—and that's that!

If you have not accurately threaded your film through the gate and engaged it with the pull down claws, you will lose the lower loop as soon as the camera is started. With this protecting slack gone from between the constant pull of the lower sprocket and the intermittent action of the pull down claws, your film will be drawn continuously past the aperture, with no possibility for any static registry of the picture image. The immediately identifiable result in the finished picture will be simply a hundred feet of completely blurred vertical lines.

More rare than a complete loss of the lower loop is the situation where you have not allowed quite enough fullness in that all important film placement. What happens inside your camera in this instance is that the continuous pull of the lower sprocket starts moving each frame down and away from the aperture just before the shutter has fully closed. The pictorial result will be the registration on each frame of a series of wraithlike blurs extending upward in diminishing intensity from all bright patches or lines in the picture. Such defects are known as "ghost images," and they, along with the preceding pair of difficulties, are good troubles to avoid. You *can* avoid them, almost invariably, if you will practice careful threading until these operations become exact and automatic.

[Continued on page 200]

Harold M. Lambert from Frederic Lewis

Vegetable Gardening

• **When you get acquainted with your new camera, you will be ready to set it at work to record family scenes that can serve as tryouts in technique.**

Summer contest for National Park films

Union Pacific Railroad invites picture makers

VINCENT H. HUNTER, ACL

• Horseback party on the trail in Bryce Canyon National Park which is a scenic marvel in Utah.

IN these days of high pressure, high speed and extreme competition, it is comforting to know that there are places in this country of ours where those factors of modern living fade into obscurity.

Among such places of leisure and peace, perhaps no locality has more of these qualities than a vast and relatively unexplored area sprawling over the State line dividing Arizona and Utah. Here, in this country where the hand of progress has been laid so lightly, are three amazing and unusual National Parks.

Connected by broad, smooth highways, Bryce Canyon and Zion National Parks, in Southern Utah, and the North Rim of the Grand Canyon in Grand Canyon National Park, in Arizona, form a natural triangle of superb scenic adventure.

To this area this summer will travel thousands of vacationists seeking a chance to "let down," to "take it easy" and to get close to some of the glories of this prismatic land. And most of these will want to take home a picture record of their adventures.

To the movie maker this country offers an unusual opportunity. One filmer, standing on the rim at Bryce Canyon, stated the case quite well when he said, "Now I know why they made color film!" And he was right, for with color the serious movie maker can do a very adequate job of catching the spirit of this mystic canyon country.

Here is desert scenery at its best along with rugged rock ramparts, deeply slashed canyons, beautiful green forests and rushing streams. What Hollywood set builder could offer half as much?

Since here is a country of contrasts, your film will do well to accentuate this fact. Let us stop and take stock of our equipment and our scenery in some detail. First comes the equipment. Of course, your 16mm. camera is equipped with a one inch lens, or the equivalent, if it is 8mm. If you have a wide angle lens, you will find it useful; a two inch lens will also do fine service. These three lenses will see you through, unless you like to incorporate animals and birds in your films, in which case you will want a three inch or four inch telephoto lens.

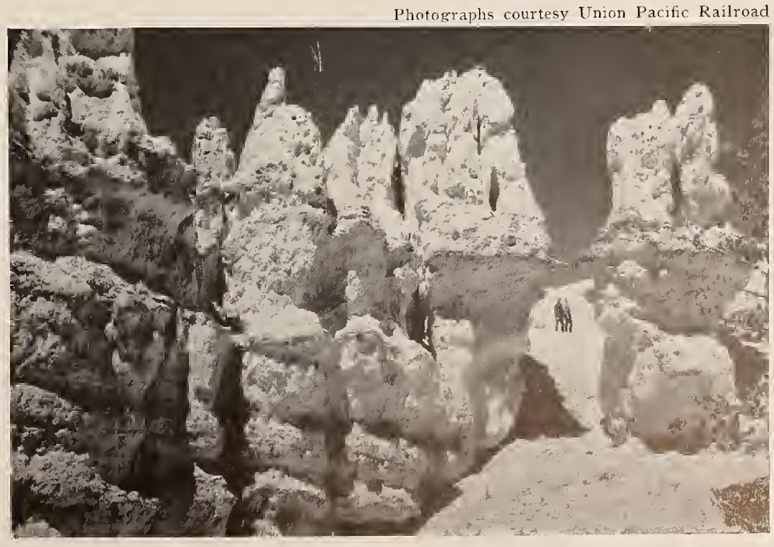
If your camera is of the simple type equipped with a one inch lens only, do not let this talk of additional lenses dismay you. Their absence will only call more on your ingenuity, to make just as interesting a picture with the one inch lens.

Whether you use a tripod or not depends largely upon the amount of time you wish to spend in filming and the results that you want. If you decide to hold the camera in your hand, do, by all means, hold it as steady as possible. Avoid the temptation to "wave" the camera at the scenery. Your audience will appreciate this kind treatment later on.

Now let us look at our "sets." First we have Cedar Breaks, a stopping point, only briefly, on our way to Bryce Canyon. Cedar Breaks is a colorful splash in a great mountain; it provides a good baptism to this land of color. You will be tempted to shoot a whole roll of film here, but put temptation sternly behind you. Much more spectacular things await.

When you see Bryce Canyon you will realize the worth of this advice. At Bryce you stand on the rim of a great bowl shaped canyon filled with weird and strange figures. Here is fairyland gone rampant. Great towers and castles contrast with delicate spires and minarets. Your imagination will weave a story about [Continued on page 202]

Photographs courtesy Union Pacific Railroad



• The Peek-a-Boos, in Bryce Canyon National Park, offer weird rock formations as subjects for vacation filmers in Western United States beauty spot.

KODAK MOVIE ACCESSORIES ARE BACK!

HERE are just a few Kodak accessories—now returning in growing quantities—for better, more varied movie making . . . for superior, more interesting movie shows.

Precision built, they supplement fine movie cameras, complement top-notch filming skill.

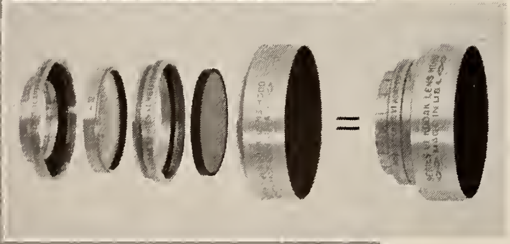
See your Ciné-Kodak dealer about these and other Kodak movie accessories. Many are available right now. Soon, Kodak's full-range equipment and accessory line-up will return to fill your every movie requirement. Eastman Kodak Co., Rochester 4, N. Y.

Filters . . . Pola-Screens

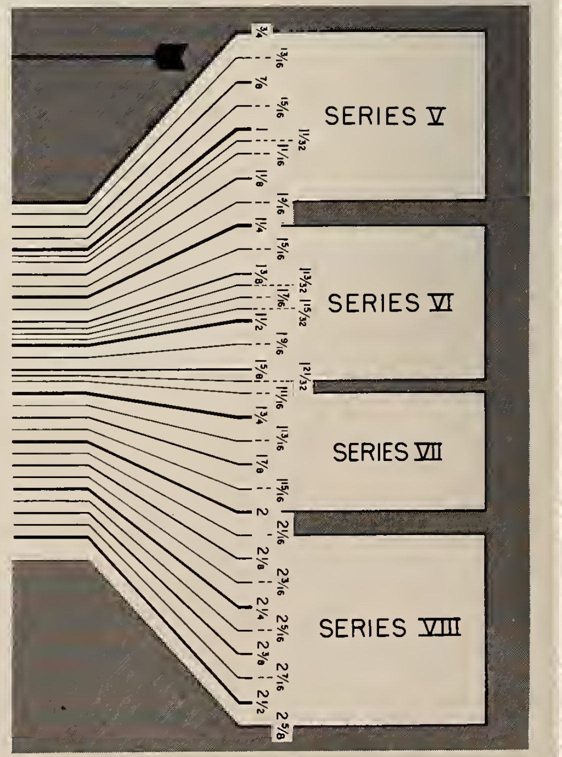
. . . for special screen effects in full-color or black-and-white

FILTERS—with Kodachrome, for more varied use of color film; with black-and-white, to heighten sky and cloud contrast, to reduce haze; Pola-Screens to deepen blue skies with Kodachrome, to control unwanted reflections; Portra Lenses for extreme close-ups; Lens Hoods to shade lenses and attachments.

Filters can be obtained in mounts that slip directly over the standard lens . . . or unmounted as part of Kodak Combination Lens Attachments, adaptable to both standard and accessory lenses. In a Combination setup, filters may be used separately or with Pola-Screens, Portra Lenses, and Lens Hoods.



Left, above—Pola-Screen and Lens Hood in Combination Attachment on the "Magazine 8." *Left, below*—Adapter Ring, Supplementary Close-Up Lens, Retaining Ring, Filter Cell, and Lens Hood.



Right—Lay the scale across the lens so that the arrow is at the outside of the lens mount. The location of the other side of the lens mount will show the Adapter Ring size in inches and the series number of all lens attachments for that lens. Order Rings by size in inches . . . attachments by series number.

Below—A table showing the filter mounts required to fit the standard lenses of Ciné-Kodaks of current and recent manufacture. Filters in W mounts are slipped into the lens barrel in place of the regular lens hood . . . in Z mounts, they are placed directly over the standard lens mount. Both make for real ease in filtered filming.

FILTER MOUNTS FOR CINÉ-KODAK STANDARD LENSES

Camera	Lens	Mount or Series
Ciné-Kodak Eight-20	*f*/3.5	Z
Ciné-Kodak Eight-25	*f*/2.7	Z
Ciné-Kodak Eight-60	*f*/1.9	Series V 13/16
Ciné-Kodak Magazine 8	*f*/1.9	Series V 15/16
Ciné-Kodak E, *f*/3.5	*f*/3.5	Z
Ciné-Kodak E, *f*/1.9	*f*/1.9	W
Ciné-Kodak K, *f*/1.9	*f*/1.9	W
Ciné-Kodak Magazine 16	*f*/1.9	W
Ciné-Kodak Special	*f*/1.9	W

Supplementary Lenses

MAGAZINE
CINÉ-KODAK

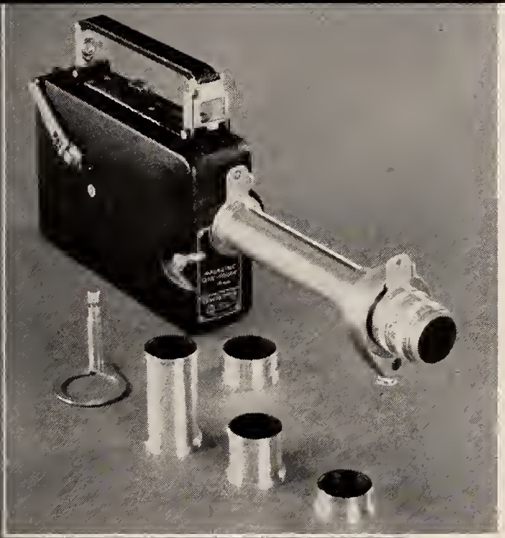
. . . for close-up filming with a 25mm. (1-inch) f/1.9 lens

SUPPLEMENTARY LENSES in W mounts—here's a simple way to real close-ups with Ciné-Kodaks having built-in or auxiliary focusing devices . . . to the magnification of tiny objects to screen-filling proportions.

On a 16mm. Ciné-Kodak, these Supplementary Lenses cover fields as small as 2¾ x 3⅞ inches. And when the 25mm. *f*/1.9 lens is seated on the "Magazine 8," field sizes can be reduced to about a fourth of those obtained on a "16."

It's a simple matter to convert from "average" shooting to close-in movie making with Supplementary Lenses. Merely slip them directly into the standard 25mm. *f*/1.9 lens in place of the regular Lens Hood . . . and you're ready to make movies in a matter of seconds.

Lens Extension Tube Outfits



. . . for near microscopic close-ups with 16mm. movie cameras

LENS EXTENSION TUBES advance your close-up filming to almost microscopic proportions. Through the use of extension tubes, holder, and adapter in various combinations, you can cover areas only a fraction of an inch in width.

Yes, here's the way to a whole new field of close-up movie making so precise that some means of visual focusing is essential. The built-in Reflex Finder of the Ciné-Kodak Special and the Focusing Finder for the "Magazine 16" are designed for just such precision, ultra close-in movie making.

With the standard 25mm. *f*/1.9 lens reversed in the outfit holder and in combination with 1-, 2-, and 4-inch extension tubes, a minute field of .03 x .04 inches can be obtained at a lens-to-subject distance of about 10 inches. And scores of other combinations of tubes and various lenses are possible.

Extension Tube Outfits for "Magazine 8" movie cameras will be back soon, too.

Focusing Finder for Magazine Ciné-Kodaks

...for accurate through-the-lens focusing and framing

THE FOCUSING FINDER is slipped directly into a Magazine Ciné-Kodak—in place of the film magazine. In position, it makes possible accurate focusing and centering without parallax with all focal length lenses at all subject-to-camera distances.

Focusing and framing are accurate, because you view the image formed by the "taking" lens . . . because you can magnify a portion of your subject for critical focusing . . . and because you see exactly the field of the lens—no more, no less.

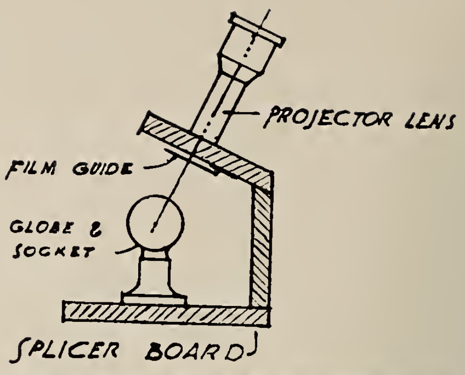
Here, then, is the way to exactness in close-in filming with Supplementary Lenses, with Lens Extension Tube Outfits, with telephoto lenses extended beyond the focusing scale—a close-up feature of all Ciné-Kodak Telephoto Lenses.

Right now, only the Focusing Finder for the "Magazine 16" is available in quantity. Soon, that for the Ciné-Kodak Magazine 8 will return, as well.

Kodak

The Clinic

Technical comment and timely topics for the amateur



• **A homemade film viewer, incorporating your projection lens as the magnifier.**

Good storage

From George F. Strickling, of Cleveland, comes the picture on this page which shows a film cabinet that he has built for his basement projection booth. "The cabinet," writes Mr. Strickling, "measures 3 feet, 2 inches by 2 feet, 7 inches. It contains seventy five compartments, each of which measures 7½ inches by 2 inches, giving storage space in each for two 200 foot 16mm. film cans or two 400 foot 8mm. cans.

"Each of the five vertical rows, of fifteen compartments each, is painted a different color, and the compartments are numbered from one to fifteen. I classify my films in five ways, and the cans which go into each row of the cabinet are painted in the corresponding color to that of the cabinet row. The notebook in the middle of the cabinet contains a complete synopsis of the contents of each film."

Simple viewer

"A good film viewer," reports T. R. Pope, ACL, from Salt Lake City, can be improvised by using your projection lens as an enlarging and viewing lens. A support for the lens can be constructed, as shown in the sketch on this page.

"Drill a hole in the top board, to insert the lens, which should fit snugly into the hole, without shifting. Build a film guide of wire or of heavy sheet metal, and mount it on the board, as is shown in the sketch.

"Special care should be taken to insure smoothness of the film guide and the under surface of the board, in order to avoid scratching the film. A ten watt bulb will give sufficient illumination; it should be mounted close to the film guide on an axis with the viewing lens."

Camera as printer

Walter M. Smith, of Wilmington, Del., sends his version of the familiar method of printing with a camera. "To make a duplicate print, you need a roll film camera, a light and a darkroom," he writes. "A sixty watt bulb, placed about ten inches from the camera, is about right, but it is wise to make test strips in order to determine the lighting that gives you the best exposure for your purpose.

"The film to be copied is wound together with an equal length of raw positive stock on a 100 foot film spool. The two films should be wound emulsion to emulsion, with the picture footage on the outer, or lens, side. The double thickness footage is now threaded into the camera, whose lens has been removed. These operations must be performed in the darkroom. The light is then turned on and the desired lengths are run through the camera.

"If you do not wish to attempt to process the positive footage, you may use regular reversal and return it to the manufacturer for development. Color film may be duplicated by this method. Indoor film should be used for the duplication footage. Here, a No. 1 Photoflood about four feet from the camera should provide adequate illumination. Daylight type film may be used by putting a ground glass over the lens opening and using sunlight for the printing exposure, but the results will not equal those that come from indoor lighting. If a duplicate is made on color film, it must be sent to the manufacturer for processing."

George F. Strickling

• **Movie making also includes care of the finished product; one amateur does this by using the above home built storage cabinet.**

Stock shots

Spring comes but once a year and it does not long remain. Yet, a filmer will be wanting a few typical spring scenes, to splice into footage that will be collected during the outdoor movie making season. It is a wise plan to get a fair supply of spring scenes for later use. The fields of spring flowers, the typical spring cloud effects, the budding trees, the animals still in their winter coats, sprouting crops, country roads with winter's ruts still showing—all these are part of the season, and all will come in very well in later editing.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

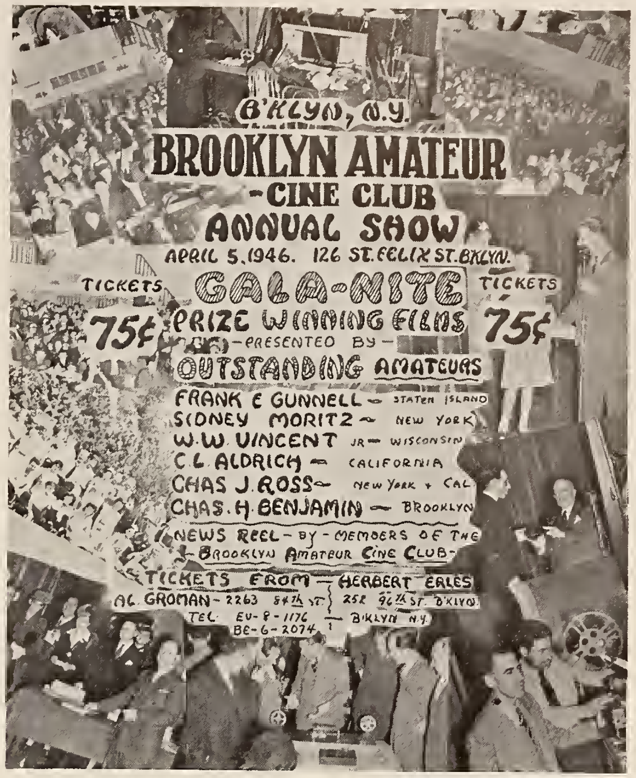
Maxim winner in Manhattan The first public screening in the New York area of *While The Earth Remaineth*, 1945 Hiram Percy Maxim Memorial Award winner by Frank E. Gunnell, FACL, will be the feature of the coming annual gala night program of the Metropolitan Motion Picture Club, ACL. Other films will be *Interlude in Sunlight*, by Martin Drayson, ACL; *Land Snakes Alive!*, by Leo J. Heffernan, FACL; *The Inside Story*, by Dan Billman, jr., ACL, of Minneapolis, and *The Dizzy Top*, by Ryne Zimmerman, ACL, of Milwaukee.

This year's gala screening is scheduled for Thursday evening, May 16, at Hunter College Playhouse, 68th Street and Lexington Avenue, in Manhattan. Tickets, at $1.10 each, tax included, may be had on application to Sidney Moritz, ACL, 160 Claremont Avenue, or to Mr. Heffernan, 80 Broad Street, both in New York City.

Rockford elects New officers have been elected and announced by the Rockford (Ill.) Movie Makers, ACL, as follows: Ferd Lofgren, president; Paul Dahlman, first vicepresident; Algot Peterson, second vicepresident; Vera Johnson, secretary; William Schmeling, treasurer. Serving with them on the club's new board of directors are N. P. Brewer, ACL, Harry Eggert, ACL, Dr. W. S. Jensen, Paul Johnson, Bruce Johnson, Hazel Nelson, ACL, Leo Blakesley, Lester Crittenden, R. H. Harris, Robert Jacobs, S. T. Miner, Lyle Porter, C. W. Spiekerman, ACL, Elsie Peterson and Elmer Xanten.

Show in Milwaukee More than 450 members and guests of the Amateur Movie Society of Milwaukee, ACL, attended that group's recent third annual gala show, held in the Aerie Room of the local Eagles Club. The screening, which was postponed for a week by one of the worst blizzards to hit Milwaukee in years, presented the following pictures: *Redouble Trouble*, club productions in both 8mm. and 16mm. versions; *Snow On The Mountains*, a Ten Best award winner by the late Robert P. Kehoe, FACL, of New York City; *Ginger*, by Ryne Zimmerman, ACL, and Mrs. Zimmerman; *Apple Blossom Time*, by William Verburgt; *Amen*, by Erma Niedermeyer, ACL; *While The Earth Remaineth*, 1945 Maxim Award winner by Frank E. Gunnell, FACL, of New York City.

More for Metro Maintaining their unbroken record of weekly meetings, members of the Metro Movie Club of River Park, ACL, in Chicago, have seen the following films on the club's screen: *Howey In The Hills*, by William Thumann, ACL; *China and the Philippines*, by Dr. J. M. Nicholson; *Southwest Vacation*, by Harold Schmidt; *Chicago*, by G. P. Jensen; *North of the Border*, by Arthur H. Elliott, ACL; *Reverie*, by H. P. Bennett, ACL; *Guatemala*, by Roy Whipple, ACL. Metro has been host recently to members of the city's South Side Cinema Club, and earlier journeyed to Kenosha, Wisc., as guests of the Kenosha Movie Makers Club.



B'KLYN, N.Y.
BROOKLYN AMATEUR
-CINE CLUB
ANNUAL SHOW
APRIL 5, 1946. 126 ST. FELIX ST. BKLYN.
TICKETS 75¢
GALA-NITE
PRIZE WINNING FILMS
-PRESENTED BY-
OUTSTANDING AMATEURS
FRANK E GUNNELL — STATEN ISLAND
SIDNEY MORITZ — NEW YORK
W.W. VINCENT JR — WISCONSIN
C.L. ALDRICH — CALIFORNIA
CHAS J. ROSS — NEW YORK + CAL
CHAS. H. BENJAMIN — BROOKLYN
NEWS REEL - BY - MEMBERS OF THE
- BROOKLYN AMATEUR CINE CLUB -
TICKETS 75¢
TICKETS FROM — HERBERT ERLES
AL GROMAN - 2263 84th ST. } 252 96th ST. B'KLYN.
TEL EV-8-1176 } — B'KLYN N.Y.
BE-6-2074

Charles H. Benjamin, ACL

• **Photographic poster distributed among camera stores in New York City and in Brooklyn for gala night.**

St. Louis shows A cosmopolitan selection of films marked the recent annual public show staged by the Amateur Motion Picture Club of St. Louis, ACL. Included on the program were *Old France in Modern Quebec*, by Elmer Albinson, of Minneapolis; *Ski Time in the Rockies*, by Norman Shultz, ACL, of Salt Lake City; *A Cine Bug Is Born*, by the Stamford (Conn.) Cinema Club, ACL; *Riches From The Sea*, by T. J. Courtney, ACL, of Halifax, N. S., and *Wildflowers* and *Autumn* by the late Robert P. Kehoe, FACL, of New York City. Lon Wadman, ACL, St. Louis president, presided at the gathering.

Kansas City dines One hundred and ten members and guests of the Kansas City Amateur Movie Makers attended the recent annual banquet of that Missouri unit, with Lyle Cooke, ACL, serving as toastmaster and Walter Jennings, ACL, as program chairman. Featured on the club's screen were *Baie St. Paul*, by Frank E. Gunnell, FACL, and *Follow The Girls*, by Oscar H. Horovitz, ACL, both Ten Best award winning films from the Amateur Cinema League Club Library. At a later regular meeting of the K. C. group—designated as president's night—Dr. Herbert J. Rinkel, ACL, presented *Monterrey and San Antonio*, *Again To The Sea* and *The Brook*, all from his camera.

At Westwood A discussion and demonstration of Ansco Color film, by G. Kenny, of the local Ansco office, and a demonstration of the General Electric sound on wire recorder, by Fred Harvey, ACL, and Don Campbell, have been features of late meetings of the Westwood Movie Club, in San Francisco. Among films seen on the club's screen are *A Surgical Adventure*, by Dr. I. C. Gobar, ACL; *Rugged Capers* and *Wainwright Parade*, by Eric Unmack, ACL; *The Good Earth*, by Mr. Campbell, and *Westwood Fourth Annual Dinner*, by Harry Berman and Henry Biggio.

[Continued on page 203]

PRACTICAL FILMS

The general movie as used for various purposes

ROYAL WHITING, jr.

© 1945, 16mm scenes by United Specialists, Inc.

• Frame enlargements from *Training You to Train Your Dog*, a film that emphasizes the proper handling by which Rover, Rex and even Fifi may be conventionalized into disciplined "good" dogs; in order to focus attention on the training problems, the distractions of a "busy" background are avoided by the use of the sky as the area in front of which the action takes place.

CONTROLLING CANINES

When you take your Saint Bernard out on a leash, do you occasionally find yourself dragged down the street in hot pursuit of an alley cat? If so, a three reel, sound on film, color picture, *Training You to Train Your Dog*, should help you avoid such painful situations in the future. The film, which runs for thirty two minutes, was produced by Louise Branch, ACL, of United Specialists, Inc.

Miss Branch starts with the premise that many dog owners, although willing and eager to do the right thing, are unable to train their dogs because they do not have the necessary finesse. In collaboration with Blanche Saunders and Lowell Thomas, she has succeeded in demonstrating, by actual shots of owners working with their pets, the proper steps to take in teaching the amenities of behavior to your dog. Miss Saunders is a well known dog trainer and the author of two books on animal training. She has had wide experience in work with animals, including attack training for dogs in war plants and factories, and dogs she has trained have won prizes at several shows. Consequently, what she has to demonstrate deserves attention.

Miss Branch used the interesting technique of filming most of the action against the horizon, which has the result of focusing the audience's attention on the training. Interest is maintained by the use of several very handsome animals and the attractive children who own them. Information about the film may be obtained by writing to United Specialists, Inc., 159 East 35th Street, New York 15, N. Y.

RECONVERSION NOTE

Government films of great and lasting interest were produced during the war. Now that we are at peace, they are no longer needed as weapons in the ideological aspect of the military effort. However, they are still useful for many purposes of interest to educational, industrial and research directors. Realizing that such valuable material should be available, the Government has wisely decided to preserve these motion pictures in the Library of Congress.

The Library will serve primarily as a clearing house of information on Government films and, in addition, will perform the distributing function that was formerly accomplished by the Office of War Information. Among the films to be preserved are the *Why We Fight* series, the *Identification of Aircraft* series and many other individual subjects which have aroused widespread interest and acclaim in the field of visual education.

However, until funds and personnel to perform these services are provided, Luther H. Evans, Librarian of Congress, Washington, D. C., requests that prospective users of the films withhold requests pending a further announcement. It is probable that the budget will not permit the start of this work until July, 1946, at the earliest.

CONFUCIUS SAY

An Old Chinese Proverb, produced by Jerry Fairbanks, Inc., 6052 Sunset Boulevard, Hollywood 28, Calif., is an unusual presentation piece used by the Fairbanks studio as an advertising film. It is a mixture of black and white and color, and it uses animated cartoons as well as shots of live subjects.

Every one knows the old Chinese proverb which the cinema industry likes to quote, "One picture is worth ten thousand words," and the producer has built on this saying

[Continued on page 204]

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Ampro MGM's recent plans for the 16mm. invasion of foreign countries have necessitated a large and capable corps of projector operators in each of the countries involved. Throughout the United States, the Ampro Corporation of Chicago has adapted itself to this program, by establishing training centers, in its various motion picture projector plants, for citizens of foreign lands, who, after brief but intensive courses, return home to take part in MGM's enterprises.

The facilities of the new General Precision Equipment Research and Development Laboratory are now to be available to Ampro, according to a recent announcement by Harry Monson, vicepresident and sales manager of Ampro. Headed by Dr. R. L. Garman, the laboratory will also have the services of Dr. M. E. Droz, M. B. Karelitz, Dr. F. B. Berger, R. W. Lee and G. T. Lorance. The laboratory will provide Ampro with complete access to its results in both research and development.

Wollensak Release of the Wollensak Raptar telephoto lens, as first of their line to bear the new trade name, is the highlight of recent Wollensak activity. Coated with Wocote, the lens is primarily planned for all types of still photography in which high definition and clarity of detail are desired. The lens is self contained and is in no way supplementary or an attachment.

Wollensak lenses will be used on more than fifty five Fastax motion picture cameras in the Bikini atomic bomb experiments. Filming speeds at which the lenses will be used will run as high as 8000 pictures a second. All lenses will be treated with Wollensak anti-reflecting coating, to cut flare caused by the atomic explosions.

WOLLENSAK RAPTAR TELEPHOTO f:5.6

• Above, the newly released Raptar telephoto lens, which captures far details and is itself a unit, not a supplement.

• Ampro's Henry Wilson, left, teaches three MGM South American visitors how to operate and care for Ampro projectors.

Wollensak's advertising agency is interested in obtaining pictures made with Wollensak coated lenses, for use in their widespread advertising campaigns. They prefer that all pictures submitted be enlarged to approximately eight by ten inches. Pertinent information sent with pictures should include type and size of Wollensak lens employed, as well as news of general interest regarding both photographer and picture. Pictures should be sent to Ed Wolff & Associates, 428 Taylor Building, Rochester 4, N.Y., from whom a free folder concerning their selection of advertising photography may be had upon written request.

Bell & Howell The purchase from the United States government of the modern, three story Lincolnwood B. & H. plant on McCormick Road, Chicago, and plans for additional expansion adjoining the plant were recently announced by J. H. McNabb, ACL, president of Bell & Howell. The Lincolnwood plant, with 220,000 square feet of floor space, has up to the minute methods of dust control and air conditioning. With a tremendous backlog of orders, Bell & Howell look forward to ever expanding business in the educational and industrial film fields.

The first "veterans flag" to be awarded by the National Association of Personnel Directors and the Disabled Veterans of America went to Bell & Howell for their policy of rehiring veterans totaling twenty five percent of their personnel.

Back on the market came the Filmo Slide Master, with additional features. Lamps of 500, 750 or 1000 watts may now be used interchangeably. Motor speed, which is thermostatically controlled, automatically increases with the higher wattages, forcing more cool air into the system from the Neoprene mounted fan and motor. All lenses are interchangeable, anastigmatic, and may be locked in focus.

Pictorial Thirty nine full length features in 16mm. are the keynote of the 1946 feature program for Pictorial Films, Inc., 1270 Sixth Avenue, New York City. Outstanding among them are *Three Is A Family*, *The Town Went Wild*, *White Pongo*, *Why Girls Leave Home* and *The Great Mike*. As Pictorial swings into this schedule, it also announces the recent return of Joseph S. Salzburg from the United States Army Air Forces to the position of production head of Pictorial Films, Inc.

[Continued on page 204]

THE MORTON *Coated** *Now available!*

TELEPHOTO LENS

REVERE
KEYSTONE
BOLEX
BELL & HOWELL
PERFEX
BELL AND HOWELL
CINE' KODAK
EASTMAN

Now you can bring your favorite scenes closer . . . sharper and with assurance of getting that scene as you would with your naked eye . . . with the New Morton *Coated* Telephoto Lens.

Pictures will be more brilliant and flare spots avoided because of "hard" coatings applied to this lens. With lens coating, reflections are practically eliminated and the speed of lens is increased. Because it is not necessary to change the diaphragm opening of your lens when using it in conjunction with the Morton Telephoto Lens, you increase the speed of your lens automatically.

*Coating reduces flare and reflection and color fuzziness is minimized.

Lens weighs under two ounces.

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Closeups—

What filmers are doing

You will have read a good deal, by this time, about the meetings here in New York City of the United Nations Security Council. Here at ACL, we find a special pleasure in one of the minor aspects of these great events, which is that the council chamber was designed and built under the direct supervision of the architectural firm of Voorhees, Walker, Foley and Smith—of which the League's President, Stephen F. Voorhees, FACL, is senior partner. The reconstruction in two weeks of Hunter College gymnasium has been hailed by experts everywhere as one of the "impossible" jobs of reconversion.

When Patricia Zimmerman gives you the lowdown on *Putting Fun in Picnic Films* (in this number of Movie Makers), you should realize that it really is she *and* her husband, Ryne Zimmerman, ACL, who are speaking. "Making movies," Mrs. Zimmerman writes us, "is not Ryne's hobby, nor mine, but ours—and we like to share the honors." For the many who know the work of this talented team, it is obvious that they have ample honors to share.

It seemed like Old Home Week early in April around ACL headquarters. First to drop in—and surely the farthest removed geographically—was Ralph E. Gray, FACL, of Mexico City, the primate of Paricutin. Loaded with new footage on the great Mexican volcano, as well as with his popular Ten Best award winner, *Arts and Crafts in Mexico*, Mr. Gray was in a dither of varied screening arrangements.

LeRoy Segall, ACL, of Milwaukee, was another visitor, brimming with ideas for the editing treatment of his footage on a recent air cruise to Yucatan and Havana . . . Hard on his heels came Oscar Horovitz, ACL, the Cambridge (Mass.) commissar of circus and theatrical film epics. Incidentally, reports Mr. Horovitz, his Ten Best winner, *Follow The Girls*, was used constantly as a reference guide during the training of an English company to play that popular "musical" in London.

C. P. Rynbrand, of Kalamazoo, Mich., has worked out a simple little circus idea in *Kay's Chums*, in which the theme is initiated as a group of neighborhood youngsters gather for play. "Well, I can tell you about the circus!" one lad exclaims, and there follow a number of sequences on real circus doings. As the first boy concludes, another pipes up with "Let's *play* circus!" You write your own ticket of childish make believe from there on.

A titler plus

[Continued from page 183]

desired to make a single exposure only. To make a single exposure, the starting lever is moved either to the right or left, depending on the position in which it happens to be. To make the camera operate continuously, the starting lever is moved but half its distance of travel, where it will remain until thrown off center.

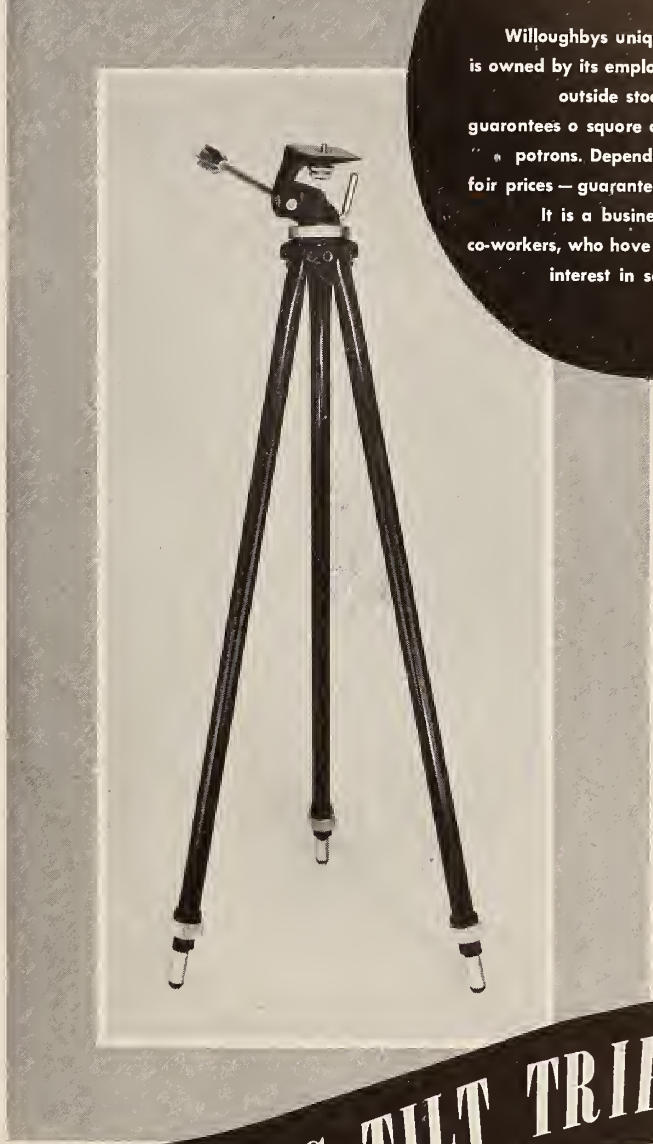
Fig. 4 shows a closeup of the audible film meter. This meter automatically resets itself at zero each time the camera is wound, or it may be re-set by hand. The extension winding key shaft—to which the meter disc is attached—turns the disc with it when the camera is running. A small friction clutch, in the center of the disc, allows the disc to remain stationary when the camera is being wound. The meter "click-spring" prevents the meter disc from turning, except when it is turned clockwise, this being the direction in which the extension winding key shaft turns when the camera is in operation. Therefore, the meter disc always starts at zero after each winding of the camera, and the meter disc friction clutch makes it possible to re-set the meter at zero before each shot if it is desired to do so.

Equally spaced on the edge of the meter disc are six notches into which the "click-spring" snaps when the camera is in operation. As the Filmo camera used exposes three feet of film to each turn of the winding key, each click of the spring indicates six inches of exposed film. The spaces between the notches being divided by marks on the face of the disc, near its edge, it is possible to tell to a frame how much film has been run at each shot. This is a worth while feature, if it is necessary to rewind film for re-exposure. The camera arm post box has a window through which the camera distance scale may be read.

Fig. 5 shows the "finder" in position in the center of the table top. This time saving feature is made of tracing cloth cemented to plate glass, to obtain transparency. In use, it sits flush in the center of the table.

By the numbered lines, which are properly arranged and spaced on the tracing cloth, the exact field taken in by the camera lens, at any distance from 12 to 36 inches above the table, may be determined quickly. The rectangle in the center of the finder is divided and subdivided, to aid in centering titles or anything else that one wants to film.

The title to be filmed is printed or lettered on paper, instead of on a card. The lettered or printed paper is placed on the finder, and the "finder lamp" in the base of the titler is turned on. The light from the finder lamp makes it



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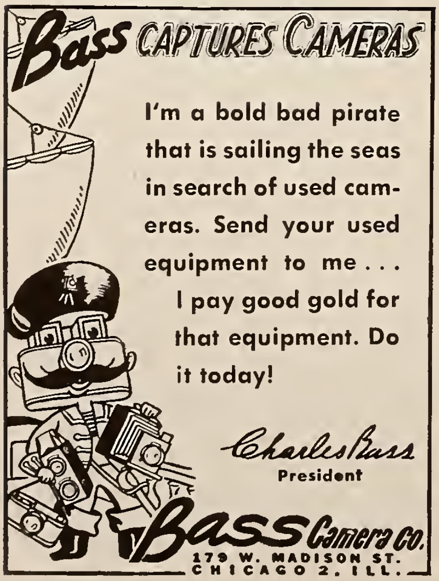

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possible to see the finder rectangle lines through the title paper, indicating exactly where it should be set to be in correct position, and the numbered lines indicate the distances at which to set the camera. As the camera is automatically in focus wherever it is set—due to the automatic focusing mechanism—the distance scale and the finder lines are all that require the operator's attention.

This type of finder makes it unnecessary that the printing or lettering should be in the center of a certain sized piece of paper. Regardless of size or shape, anything that the title maker is capable of handling may be centered on the table top in a few seconds, provided it has sufficient transparency to allow the finder lines to be seen. Work that is not transparent may be lined up with a T square, as the table top has centering lines on its left and front edges.

Fig. 5 also shows the special adjustable clamps for holding the work. These are removable by loosening thumbscrews in their outer ends and by swinging them parallel with the slots. These slots are used in making strip titles or in operating curtains or other accessories.

In making a strip title, the printed strip is threaded up through the front slot, across the table top, and then down through the slot in the rear, where it is wound on a roller contained in the base. This roller is one half inch in diameter, and it is turned by a hand crank—the handle of which travels 36 inches to the turn, giving sufficient speed reduction to make the strip run smoothly while it is drawn across the table top for filming. A roller for operating curtains or other devices is installed in the left side of the base, and the cords or tapes for pulling it are threaded through slots on the right and left of the finder. Both rollers are easily removable, to simplify the attachment of title strips, tape or cords.

Fig. 6 shows the titler set up for making a "composite" title, consisting of two parts. A film negative is used as a background—the lettering being done on a piece of special grade tracing paper and placed over the negative. The background is made by enlarging a 16mm. positive frame to 4 inches by 5 inches.

For filming this type of title, the photolights in the base, as well as the overhead lights, are used.

The lower lights are not used directly on the negative background, but are reflected by a rough surfaced white paper reflector, which gives an even light. The upper lamps are placed about sixteen inches apart, to prevent the reflection of lamp filaments from ruining the finished product. By adjusting and regulating the two sets of lamps, it is possible to obtain any background effect desired.

Setting up for making the "composite" title is quickly done. The finder is replaced with a piece of plain plate glass, over which a special mask is laid. As the mask matches the plate glass on three sides, it is easily placed in the correct position. In its center is an opening of the same size and shape as the center rectangle on the finder, about 3¾ inches by 4¾ inches.

The background and tracing paper are placed beneath the mask and are centered by the aid of marks on the sides of the opening. The mask and the clamps hold the tracing paper in close contact with the film negative in filming. When using the same background in making a number of titles, it is fastened to the glass with small pieces of adhesive tape. It is as easy to make this title as to make a plain one, and the cost is not greater. It is also possible to make strip titles of this type.

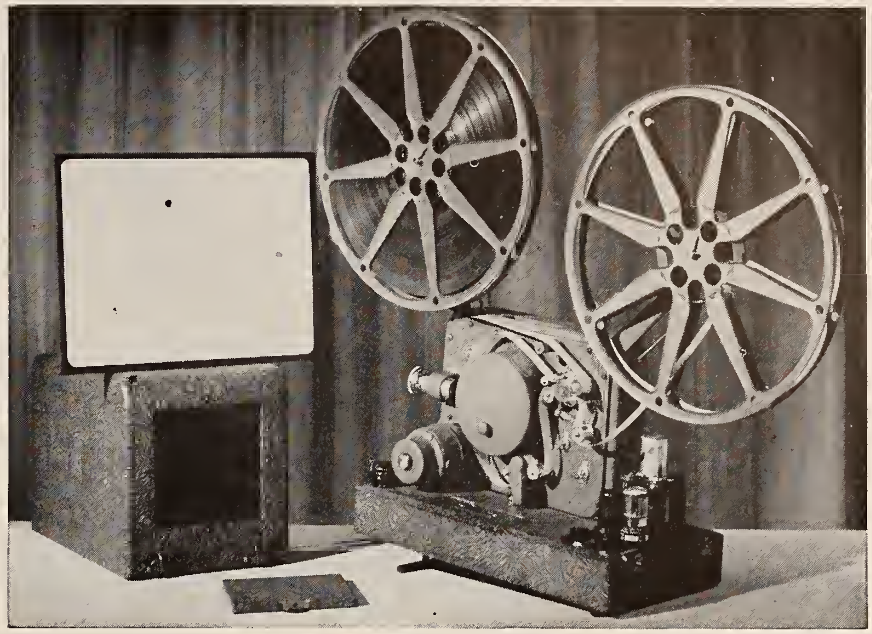
Fig. 7 shows the enlarger in place. The frame to be enlarged is projected on a mirror, set at an angle, and it is reflected upward to a ground glass located at the top of the table. The mirror is silvered on the surface instead of on the back, to prevent a double image showing on the ground glass, the glass being mounted in a regular still camera back using a cut film holder.

When the image is properly focused, the projector light is switched off, the enlarger loaded, and the exposure is made by use of the projector switch or the rotary shutter, with which the enlarger is equipped.

As the ground glass is in the center of the table when the enlarger is in position, it is possible to photograph the projected film with the movie camera. This glass also makes an excellent screen, and the use of the mirror prevents the projected picture from being reversed. Hence, the projector may be threaded in the same way as when the ordinary type of screen is used.

The titler may serve as an editing table, with the base door placed at the back. Editing reels were made by cutting down the ordinary 100 foot projector reels, to hold about fifteen feet of film each.

Fig. 8 shows how 16mm. positive prints may be made from ordinary still camera negatives. The plate glass table center is held about six inches above the table by a special holder, and a black paper mask, with an opening in the center, is fastened to the glass. The ends of the mask are turned up, to keep the light from the upper side of the negative. Reflected light only is used—the reflector being of white, soft finish paper, placed about an inch above the table. The negative to be filmed is placed beneath the mask, and "panorams" are possible by slowly moving it in the direction desired while the cam-



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Composing commentaries

[Continued from page 184]

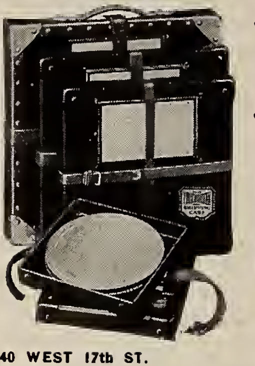
land); they followed the lake, step by step, dying beside it as it dried up and turned to sun-parched earth. Gone, too, are the torrents of fresh water that poured down from the hills, carving deep canyons through solid granite, and hollowed a thousand caves out of the dark gray limestone that the Indians called 'Paha Sapa,' or black rock."

From this introductory sequence the film followed through with a smoothly executed tour of the Bad Lands and the Black Hills. Needless to say, the new version was vastly more entertaining than the original.

Having once captured the interest of your audience, you must not relinquish it for a single second. Make every sentence do its share of the work and make every word count. Remember, a given scene, or sequence, will be on the screen only so long, and you must express your thoughts about it in that length of time, or lose the opportunity. So, time your remarks to flow along easily, coinciding exactly with the action on the screen. Don't anticipate unless you have to. And, when you do, make the anticipation part of the continuity instead of a hasty instruction to the audience. To say, "Notice how dark blue the sky is in this next scene," is highly distracting to some one seeing the film for the first time. A much better way would be to work in something like, "Contrasting sharply with the pale, fantastically shaped formations is the deep Maxfield Parrish blue of the sky."

Use "picture words" and active verbs—and stay away from statistics! If you want to hold your audience, a crooked earth road becomes an "endless brown ribbon threaded in and out among the trees." Don't say, passively, that the waterfall was splashing, because in reality "crystal droplets of spray leaped into the air, shimmering like a thousand miniature jewels." Active verbs keep your talk moving, while passive ones slow it to a walk; statistics tend to make the listener sleepy, and will not be remembered in any case; so they are far better omitted.

Your language need not be verbose—



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merely picturesque. That hunk of rock over there is not an "interesting product of erosion nearly one hundred and sixty feet high," but a "weather beaten sentinel towering skyward like a granite colossus." Perhaps the next scene shows a group of trees moving in the wind. Will you call them merely "trees blowing," or "lonely pines gesturing in the wind"?

Your remarks should match the mood of the sequence they accompany. A slow tempo calls for long, well balanced sentences that move along effortlessly; an accelerated pace needs shorter, more staccato sentences. If the canyon gave you a feeling of awesome grandeur, make your words help the screen image to impart that sensation to the audience. If the little spring that came bubbling up from under a rock looked cool and refreshing when you first saw it, make it that way again by your description, as well as your pictures.

"But." you protest, "I'm no writer! I don't think that way." Neither are you a professional cinematographer, in all probability, yet you know how to compose your scenes, how to light them and what exposure to use. You have learned to use your imagination in finding interesting new camera viewpoints; that same imagination will help you to write interesting commentaries. You have trained your mind to think of the great outdoors in terms of diaphragm stops and emulsion speeds; you can train it to think of your finished scenes in terms of word pictures.

In the final analysis, a lot depends on your consideration for the people who are going to see your film product. Must they suffer through the agonies of, "That is a small mountain lake—see all the rocks! In just a minute, Billy falls into the water"? Or will you entertain them with descriptions of "Tiny Sylvan Lake, glistening in the sun like a precious gem set in age old granite"?

Personally, I prefer to have the proper accompaniment with both apple pie and kisses. What do you like?

Putting fun in picnic films

[Continued from page 185]

the dawn breaks on the perfect day; and, besides, it is not very pleasant to have Ryne remind us that, if he didn't have to wait for us, he could have at least taken a few shots before the clouds put us out of business.

The rain scene was managed with three, five gallon cans of water, a sprinkling can and a stepladder which we loaded into the car and took to the park. We selected a day when we should be the least conspicuous.

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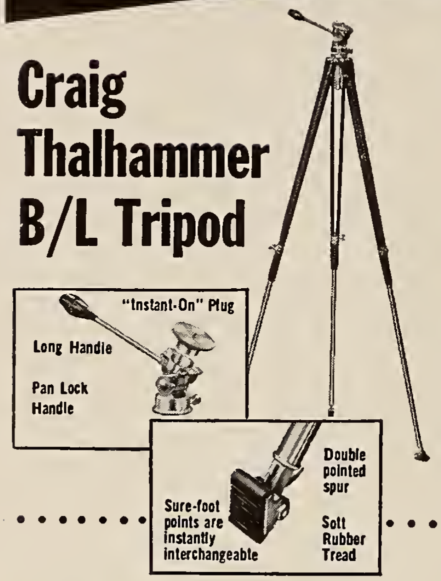

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We had been waiting several months for a good electrical storm, to be able to shoot some lightning. Finally on the way home from one of our outings, we were in the middle of just what we wanted. There were ten feet of film left in the camera; so, we all got out of the car and climbed a high hill. We were drenched to the skin, but there was the satisfaction that, at least, we had the shots we had waited for. You can guess how we felt when the film came back with the last ten feet cut off! For the rest of the summer we did not have another good electrical storm, and we compromised by making some artificial lightning.

The bull scene was the most trying, and I might add, tiring. The bull must have been related to Ferdinand, for all he wanted to do was to lie in the shade. We teased and coaxed, and finally Ryne's dad got him to run by chasing him. My job was to keep ahead of the bull, and that wasn't too easy. He could run too fast and usually in the wrong direction. We were supposed to run in a half circle with the bull on the outer side. The animal was to pass me, and, in editing, just before we were parallel, Ryne would cut, making it look as though, just before I was to be trampled, I slid under the fence.

After many attempts I thought we had one version of the action that was really good, and, gasping and breathless, I told Ryne so. I won't tell you what was said when he told me that he did not shoot it because he had not been ready. Eventually we finished the scene, but it was all the shooting we did that day.

The tramp's part was taken by Ryne's father. He is seventy six years old, and he lives out of town; a week before we planned to shoot, we wrote and asked him not to shave. He wore some dirty, torn clothes and took his part beautifully in spite of the fact that he had never seen a movie before. Therefore, when he saw himself, it was a real thrill.

We also had our troubles, such as waiting five days, while we were away from home, for the rain to stop, to be able to take the scenes of the tramp. We wanted a frog for a scene and spent half a day wading in a dirty stream before we found one.

If you are making a picnic picture, don't forget to add any wildlife you can find. There are countless opportunities to get good shots which add so much to a film. Maybe you can use footage which you already have.

A good picnic film should have comedy. I know that most women will not let a bull run after them just for a laugh; but maybe you could find a substitute scene. Even a dog that looks vicious would do the trick, and there is always the Billy goat. Our visitors, the ants, which are at all picnics, could be brought in for some extra comedy.

Our neighbors, having no children, used trick shots to add interest to their picnic movie. In one scene, the car has a flat tire. While the husband is fixing it, it slips out of his hands and rolls down the hill. He just whistles, and the tire rolls up the hill into his hands. This action never fails to get a laugh, and in these times we can all use one.

An advantage of making an outdoor picture of this type is that the entire family is having fun together. You don't need expensive equipment. Any camera with an *f*/3.5 or faster lens can do an excellent job as long as you shoot in full sun. In using color film, you must remember that all heavily shadowed backgrounds will appear to be black on the screen and that they will not be as the naked eye sees them.

Picnic films need not be dull and painfully factual. The more imagination you bring to them, the more will be your reward in the thanks of your film audiences.

No toy—no tyrant

[Continued from page 186]

But these are more or less mechanical difficulties. There is still another source of possible trouble in loading or unloading film. This is "fogging," or an improper and undesired exposure of sections of your film to excess light. You will read that the feed and takeup spools used in your camera are called "daylight loading." This is, in all honesty, a comparative term; you should not assume that it absolves you from decent care in handling these precisely designed spools. Daylight loading, as used in this connection, means simply that your camera need not be loaded and unloaded in a photographic darkroom. It definitely does *not* mean that you can carry on these operations with impunity in bright sunlight.

Fogging, or edge fogging as it is often called, results primarily from loading or unloading one's camera in light of such intensity that rays of it seep between the coils of raw film and the protective flanges of the solid sided spool. It is easily identified. On monochrome stock, the result will be wavering areas, along the film's edges, of light or bleached out density. On color footage, these same defects will be red, orange or yellow in tone, depending on the intensity of the fogging. Happening either at the beginning or ending of a roll of film, true edge fog generally disappears throughout the central portion of the affected roll. If it does not and, in fact, persists throughout the entire reel with regular recurrence, these blemishes *may* be signs of a light leak in your camera. It should be checked immediately by the manufacturer.

Fogging, as with the preceding troubles, need not be incurred by any intelligently careful movie maker. First, make it a rule always to load and unload your camera in the shade or, better still, indoors. Second, handle the feed and the takeup spools with care, making sure that the outer coils of film are kept snugly taut against each other. Third, unwind only just enough footage to accomplish threading with ease and accuracy. A length of two feet is generally enough, and to use any more is to fog it needlessly. Fourth, run your open camera, for testing, scarcely more than a second; if it is going to lose a loop, this will happen as well in sixteen frames as in sixty. Fifth, at the roll's end, do not open your camera, to unload, as soon as the footage meter registers "zero." Although there may be no more film on the feed spool, the latter part of your final scene still needs winding into the safety of the takeup reel. Run your camera to "Empty" before opening it; or, if there is no empty mark, run it for at least fifteen seconds after the zero marking.

You are now ready to take your first pictures, and this, of course, brings you face to face with the matter of exposure. We are not going to advise here about methods of determining the correct diaphragm setting. There are plenty of aids available in this field—exposure meters, exposure guides on cameras and exposure tables with film—and each of them is effective when it is used intelligently. We believe, however, that a word of explanation concerning diaphragm markings will be of help to the beginning movie maker.

Basically, the series of "*f*" numbers engraved on the exposure ring of your lens is simply a numerical method of expressing the relative "speed," or light gathering power, of that lens. One possibly confusing aspect of this system, however, lies in the fact that the larger the "*f*" number used, the smaller will be the actual diaphragm opening (and therefore the less light passed) which this number represents. Thus, when one says in discussing exposure that a "smaller stop" should have been used, the reference is directly to the size of the diaphragm opening rather than to the number by which it is identified.

There are, in general, two series of "*f*" numbers now employed in the calibrating of lenses. On most American made objectives you will find the following: 1.9, 2.8, 4, 5.6, 8, 11, 16 and 22. The other series, which is used on certain European cameras, includes the values, 2.2, 3.5, 4.5, 6.3, 12.5 and 18. The term "one stop" which is often used in connection with exposure instructions refers to the interval between adjacent values in series such as these, which will differ by a factor of two. Thus, when the diaphragm is made larger by one stop, the light reaching the film is doubled. When the lens

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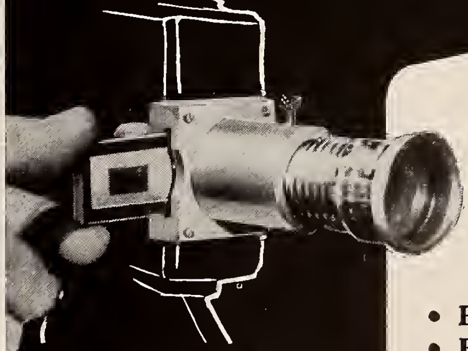

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opening is decreased by one stop, the light is cut in half.

These suggestions are not, of course, all that you will need in movie making. They are offered as a reasonable way to prepare for your first adventure in personal filming. They are particularly intended to meet the problems of beginners who look at a movie camera and who honestly wonder whether it is an amusing toy or a new kind of mechanical tyrant, demanding too complex attention.

If today, this week or this month, it becomes your turn to join the ranks of the lucky ones, get acquainted with your camera in the simple way that has been outlined. Then go out, with modest confidence—and good luck and good filming!

Summer contest for National Park films

[Continued from page 187]

this place. On every hand is a different picture.

At midday the light on Bryce is rather flat and the colors are not so brilliant as at other times. Therefore, the best hours for movie making are from sunrise to about ten o'clock and from two or three o'clock until sunset.

If you are an early bird, arrange to be across the canyon from the lodge, at Bryce Point, before the sun comes up. Set up your camera on the tripod and make short takes at eight frames as the sun lights up the formations. Thus you can show the relationship between light and color. The change is absolutely amazing. Of course, if you can expose a single frame at a time you will achieve a still more effective scene. It takes patience, but a frame exposed every ten or twenty seconds will compress the light and color changes of an hour or two into a few feet of film. The sequence will be highly dramatic.

The best places for movie making from the rim are Bryce Point, Sunset Point and Inspiration Point. Be sure to take a short hike into the canyon, to catch closeups of spires and figures outlined against the deep blue sky. Some of the most outstanding formations to shoot, down in the canyon, are Queen Victoria, the Cathedral, the Wall of Windows, Osler Castle, Mormon Temple and many unnamed spires and pinnacles. Most of the notable formations are easily reached by good foot trails. It is wise, however, to use discretion in hiking, because the altitude is quite high, and it is a tax upon the person unused to it.

The road to Grand Canyon, the next stopping place on our tour, leads through country rich in Mormon pioneer history. From Fredonia the road swings across the desert and climbs to the plateau that is the Kaibab National Forest in Arizona. This park like forest of aspen and yellow pine extends all the way to the rim of the canyon.

At Grand Canyon we are confronted with a tremendous gorge, a mile deep and up to twelve miles wide. Utterly unlike Bryce, this great canyon is awe inspiring for its very immensity. Formations are gigantic and boldly cut. Actually Grand Canyon is a whole series of canyons within a canyon. Highways run along the North Rim to many scenic spots where canyon views may be recorded.

In the morning the canyon is predominantly blue. When the sun is high, the colors fade, and haze is ordinarily so heavy that filming is virtually impossible. In the afternoon the colors deepen; this, then, is the best time of day to shoot most of your film. In fact, generally, the canyon is more attractive, the later the hour. Sunsets here are gorgeous. Point Sublime is the best sunset filming spot, but you can do well right from the lodge porch.

Other camera locations for good pictures on the North Rim, in addition to Bright Angel Point, where the lodge is, are Point Imperial, Vista Encantada, Two River Junction and Cape Royal. All are easily reached by a good highway.

Scenes of Grand Canyon have a tendency to get monotonous unless you use a little ingenuity. Frame some of your views with trees or rocks, to give depth. Figures in the foreground will add interest and give scale.

Last on our list is Zion National Park which some travelers think is the finest of all. Zion offers a change for the movie maker, since you will be shooting towering formations from the canyon floor itself. Zion has charm and majesty all its own. Words cannot tell you of all this, but you will feel it when you enter the great portals or swing down the Mount Carmel Road into the canyon.

Here is a variety of formations in a variety of colors—the East Temple, the Three Brothers, Gothic Arch Mountain, Angel's Landing, the Mountain of Mystery and that most famous peak of all, the Great White Throne, chief landmark of Zion.

If you have a wide angle lens, you will use it more in Zion than in the other two parks. The scenery here is more compressed than at Grand Canyon. One very good way to convey Zion to a motion picture screen is to make some "running shots" from a moving car. These are most successful if the camera is run at about forty eight frames, with the car operated at about fifteen or twenty miles an hour.

No competent movie maker will experience any particular difficulty in getting a most satisfying motion picture story of these parks. Haze filters are not necessary, but an exposure meter is of great help. Care must be taken, in using an exposure meter, not to get a false reading from excessively bright foregrounds. In general, Kodachrome exposure at sixteen frames will run between $f/8$ and $f/11$.

To stimulate vacation movies and photography in these national parks, the Union Pacific Railroad, which operates the facilities at Zion, Bryce and Grand Canyon (North Rim), is sponsoring an amateur photographic and motion picture contest. Pictures must be made in any one or all of these three parks and in the adjacent country during the 1946 tourist season from June 1 to October 1. The deadline for entries is midnight November 30, 1946. The contest has three divisions: black and white still pictures, color pictures and motion pictures, either 16mm. or 8mm.

Prizes for each still division will be as follows: first prize $500, second $200, third $100. The motion picture contest has prizes of $1000 for first, $500 for second and $200 for third. Each cash prize is accompanied by a beautiful silver trophy. Twenty five medallions will be given for distinguished print awards in both classes, and ten medallions will be awarded in the motion picture class. Camera clubs to which each cash prize winner may belong will receive suitably engraved achievement plaques.

Only amateurs are eligible to enter this contest which presents a fine opportunity to enjoy a perfect vacation and to pit your skill against the other fellow in your favorite hobby.

Amateur clubs

[Continued from page 191]

For Vailsburg New in New Jersey is the Vailsburg Cine Club, meeting each Tuesday evening in the Ivy Street School, of Newark. Current officers are Joseph Klopak, ACL, president; Harry Beckingham, vicepresident; Charles Schmitt, treasurer; Harry Williamson, ACL, secretary. Walter Aurnhammer has been announced as the winner of the club's first annual contest, with *Troop 71 on a Hike*, followed by J. F. Schweitzer and Mr. Williamson, with *A Day in a Lumber Camp* and *A Hunting We Will Go*, respectively.

Bell ballots A new executive committee for the current club year has been elected by the Bell Laboratories Motion Picture Club, ACL, in New York City, as follows: J. Christian Vogel, ACL, chairman; Miss R. O. Robinson, John R. Hefele, ACL, Joseph J. Harley, FACL, H. L. Bowman, E. C. Mener, J. Juley, Fred Frampton, A. W. Horne and G. S. Mueller. Seen on the Bell screen at

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late meetings have been *Manitoba* and *Mohawk Pals*, by Frank E. Gunnell, FACL; *As Ye Sow* and *A Day at the Zoo*, by Walter Bergmann, ACL, and *The Call of the Lonely Wood*, by Warren Doremus, ACL. Mr. Hefele has been announced as the winner of the club's annual contest, with *Fifty Years.*

Exchange at Stamford At a late regular meeting of the Stamford (Conn.) Cinema Club, ACL, two pictures by members of the Amateur Motion Picture Club of St. Louis, ACL, were screened before a capacity audience. These were *Trial and Error*, by Lon Wadman, ACL, and *Bohemian Baloney*, by Werner Henze, ACL. In exchange, the Stamford unit had forwarded to St. Louis the local production, *A Cine Bug Is Born.*

News of the industry

[Continued from page 193]

Victor Animatograph E. L. Schroeder, general sales manager and director of advertising for the Victor Animatograph Corporation of Davenport, Iowa, died in Davenport February 20. Mr. Schroeder joined Victor in 1918, in the corporation's eighth year. In 1923, he became director of all dealer sales, rising in 1934 to the position of general sales manager.

Craig To meet increased demand, the Craig Movie Supply Company has recently acquired new manufacturing facilities for the Craig Manufacturing Company at 1823 South Hope Street, Los Angeles. Three floors of the building will be devoted to the manufacture of home movie products. Craig at present has offices in Los Angeles, San Francisco and Seattle.

Telefilm Telefilm Studios have doubled their space at 6039 Hollywood Boulevard, Hollywood. Meanwhile plans are going ahead for a new four story building for the studios, to be erected late this year. Berk Anthony, formerly a commander in the United States Navy, has recently been put in charge of Telefilm's production.

ITTCO Three new offices, in Detroit, Cleveland and Cincinnati, have been added to the nationwide string of branches being established by the International Theatrical and Television Corporation of New York City. Albert Dezel will have charge of the offices, which will be operated as the International Theatrical and Television Corporation of Michigan. All branches will handle the complete ITTCO line. The offices will be located at 2310 Cass Avenue, Detroit 1, Mich.; 21st and Payne Streets, Cleveland 14, Ohio; and 1635 Central Parkway, Cincinnati 14, Ohio.

Still another office will be opened at 305-7 Lenora Street, Seattle, under the supervision of Charles F. Raymer, making three West Coast offices.

Ansco Three new Ansco appointments have been made public by E. Allan Williford, vicepresident of General Aniline and Film Corporation in charge of the Ansco Division. Garfield A. McKenzie, former assistant to the general manager, becomes chief position analyst for the division. Thomas P. Murtagh is now Mr. Williford's executive assistant. John H. Bouman takes over as a labor relations representative.

Castle For the first time, a complete list of United States government 16mm. sound films and 35mm. filmstrips is made available in a new catalog published by Castle Films, Inc., distributors, 30 Rockefeller Plaza, New York City. A massive collection of educational and teaching pictures, the catalog is offered free to all users of training films.

Automatic dissolve Operating from the winding crank screw of the Ciné-Kodak Special, a new dissolve, perfected by Joseph Yolo of 845 North Bunkerhill Avenue, Los Angeles 12, Calif., insures both perfect dissolves and fades. Adding only five sixteenths of an inch to camera width, the attachment does not change the instrument in any way beyond a slight bending of the shutter operating lever.

New heat screen A new heat absorbing, color transmitting glass has been developed by the American Optical Company of Southbridge, Mass. The glass allows improved projection of color pictures and makes possible cooler working conditions for motion picture and television actors.

The glass absorbs heat, protecting films and slides, when used as a heat screen in a projector, thus enabling one to stop the projector harmlessly at any time, without cutting the light source.

Practical films

[Continued from page 192]

a convincing 1200 foot demonstration of the advantages of his film production facilities for use by industry in training and public relations movies. Combining the skills which Fairbanks possesses for making straightforward expository films with unique, animated cartoon production techniques, the film is designed for, and is shown to, prospective customers of the studios.

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400 Years in 4 Minutes, produced for General Mills, Inc., by Eleanor Howe and William S. Harvey Jr. Productions, deals primarily with the art of baking a cake. Beginning with a brief presentation of the history of cake making, the film then portrays a home economist demonstrating the process.

The picture goes on to show the technique of measurements, the selection of ingredients and the preparation for the actual cooking. The 35mm. strip is used for class discussion, to supplement the film.

The Philippines, 16mm.. black and white, sound on film and silent, running 20 minutes.

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OFFERED TO: individuals and groups.

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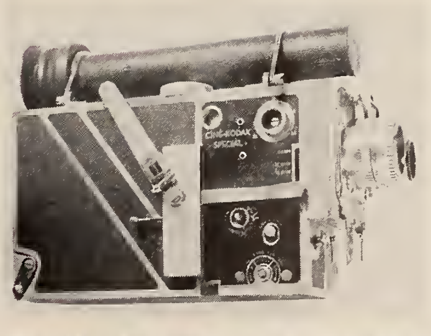

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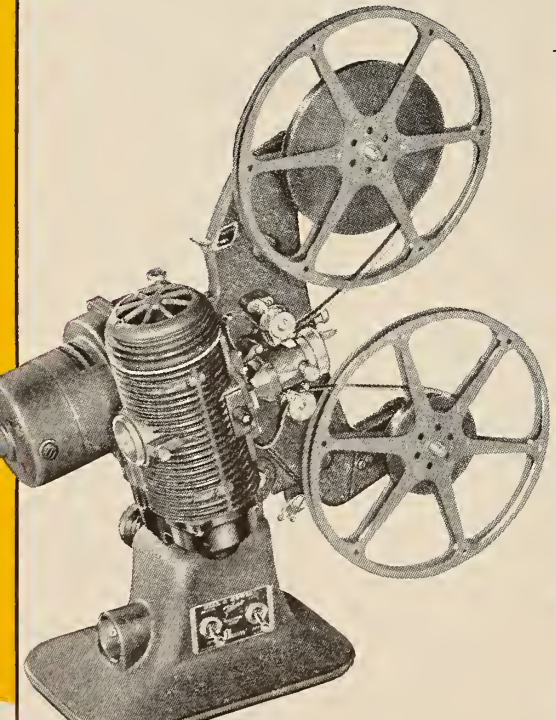

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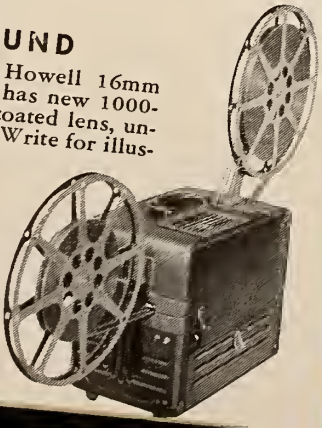

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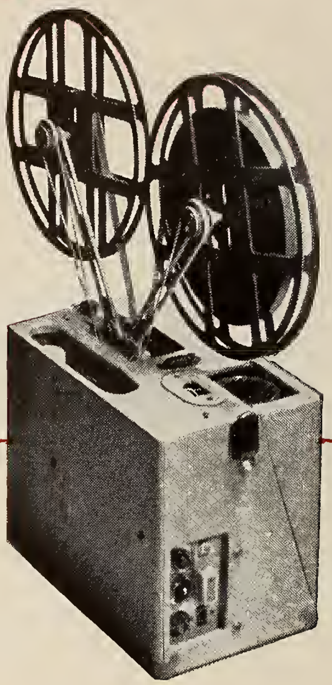

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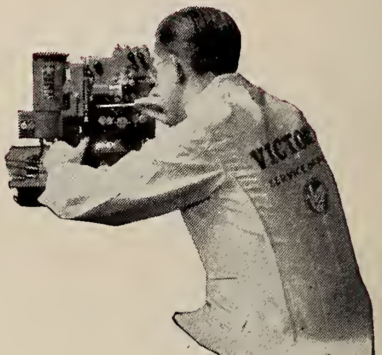

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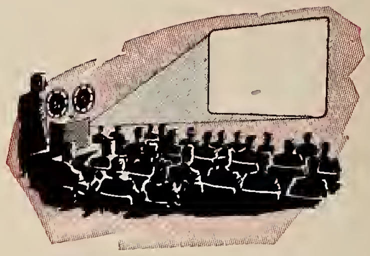

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Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 June, 1946 Number 6

Closeups 214

Free film reviews 216

Films you'll want to show 218

Travel and film planning, *editorial* 219

Your backyard zoo . . . . *F. M. Spoonogle, ACL* 220

For travel filmers . . . . *Joseph L. Stoudt* 222

Across the border . . . . *Ralph E. Gray, FACL* 223

Multiplane sets for filming with models, Part 5 . . . . *G. A. Gauld, ACL* 224

The mechanics of narration . . . . *George A. Ward, ACL* 225

Practical films . . . . *Royal Whiting, jr.* 226

Amateur clubs . . . . *James W. Moore, ACL* 227

The clinic 230

News of the industry . . . . *James Young, ACL* 231

Annual meeting of the ACL 243

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• **ON THE COVER:** Kodachrome of kitchen on the Santa Fe Railway's *Chief;* courtesy ELECTROMET REVIEW.

MOVIE MAKERS

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Closeups—What filmers are doing

It was just a year ago, in this column, that we put the finger on Maya Deren as a maker of movies who would bear watching. We are now happy to report that this prophecy has come splendidly true. Miss Deren was announced early last month as one of the year's chosen appointees to a Guggenheim Foundation fellowship, which carries with it a substantial cash award in furtherance of the purpose specified. Her citation read "for creative work in the field of motion pictures," and as such is the first of its kind in Guggenheim history.

That "team" quality (which we mentioned last month) of the Ryne Zimmermans' movie making, as we can now see, must be a prime essential to continued sanity around their Milwaukee ménage. Take *The Dizzy Top*, for instance, their latest production. At least ninety eight percent of the action takes place in a smart, modern hat shop, so convincing in its *décor* that we passed it off casually in our review with "As for your attractive settings, it is obvious that you had the good fortune of knowing the proprietor of a genuine hat store."

We should have known better. That incredible blue and silver emporium was (or had been) the Zimmermans' dining room. But for three months its china cupboards stood bare of dishes, doors were stripped away and bright modern fabrics transformed the shelves into display cases. Dresser drawers were emptied, upended and covered with blue cardboard bound in metallic finished papers. Old hats were collected from such diverse sources as Staria Zimmerman's school chums and Ryne Zimmerman's business contacts. For three months pandemonium reigned—but the picture making went on. . . . Knowing amateur movies, we should have suspected it would be like that.

Flying Filmers: Bessie Owen, ACL, who some years ago flew her own plane more than halfway around the world, returned recently from a Pan-American filming jaunt to Haiti, in the West Indies.

Raymond Berger, ACL, and Mrs. Berger, producers of the 1945 Ten Best winner, *Lassie Stays Home*, flew down from Buffalo last month for the guest night screening of that charming storiette by the New York 8mm. Motion Picture Club.

A. Tutein Nolthenius, ACL, who passes most of his filming time taking pictures of lions and leopards in the Ceylonese jungles, reported recently on an experience which he regards as far more fearful. This was his production of a 300 foot, 16mm. record of the V-J Day ceremonies at Colombo, Allied naval headquarters in the China-Burma-India theatre. First thing Mr. Nolthenius knew he was the only civilian and amateur in the midst of more than twenty hardened service cinematographers—and along comes Admiral Lord Louis Mountbatten at the head of the parade. Mr. Nolthenius very soon caught on, however, to professional ways. "Please look this way, Admiral!" he found himself urging — and sure enough, with a hearty smile, Lord Louis did.

Harold Sonneman

• At home with Ryne and Patricia Zimmerman, standing in the left rear, and Staria, sitting in the front; the premier screening of *The Dizzy Top* for the members of the cast was a great success; the "hat shop" has now disappeared.

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What Price Happiness, 1 reel, 16mm. and 35mm., black and white, sound on film, running 9 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Fred M. Rosseland, Newark Safety Council, 24 Branford Place, Newark 2, N. J.

What Price Happiness, produced by the Newark Safety Council, is a theatrical "short," showing home accident situations. The picture not only presents circumstances which enhance the probability of accidents, but also calls attention to proper protective measures. Projectionists outside of New Jersey must secure prints from the National Safety Council.

Timber, 1 reel, 16mm., black and white, sound on film, running 9 minutes.

OFFERED TO: individuals and groups (*service charge, seventy five cents*).

AVAILABLE FROM: Australian News & Information Bureau, 630 Fifth Avenue, New York 20, N. Y.

Timber, produced and sponsored by the government of Australia, shows the lumber industry in the land of "Down Under." The setting for the picture is in Victoria, among the ridges of the Great Divide. The film reaches its dramatic climax when scenes are shown of a brush fire destroying many acres of land.

Bell Helicopter, 16mm., color, sound on film, running 16 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Motion Picture Division, Bell Aircraft Corporation, Buffalo 5, N. Y.

Bell Helicopter, produced by the Bell Motion Picture Division, describes a new principle in aeronautical design and shows helicopters in action. The part of flying models in the Bell research is portrayed, and the various mechanisms of control are pictured in an actual flight.

Achimota, 16mm., black and white, sound on film, running 19 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Film Officer, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

Achimota has a commentary written and spoken by Julian Huxley. Basing its message on the educational institutions in Africa, the film specifically uses Achimota, a government endowed college, as its example. The school teaches not only the general arts, but also emphasizes cooking, handicrafts and scientific farming. The aim of the institution is to add Western civilization to the African traditions.

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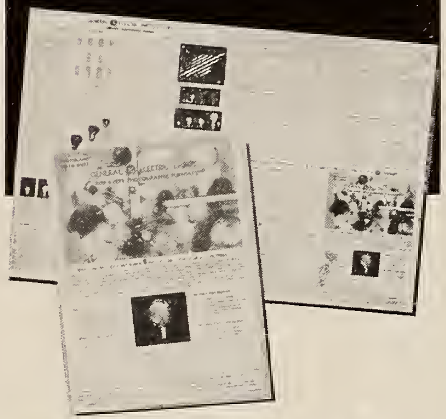

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Films you'll want to show

16mm. and 8mm. entertainment pictures

■ *Destiny,* seven reels, 16mm. sound on film, black and white, is a Universal release through the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. The blind lead the criminal away from evil, in a suspenseful story full of implications for today's juvenile delinquents. Gloria Jean, Alan Curtis, Frank Craven and Grace McDonald go through a series of chases and flashbacks, most of which carry convincing morals.

■ *Lamp of Memory,* one reel, 16mm. sound on film, black and white, comes from the "Soundie" series distributed by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Here's your chance to see a dream walking and to fill out your body of information on Yvonne de Carlo as well. The young star of *Frontier Gal,* in a series of dream sequences (and in a nightgown said to be glamorous), sings and dances in a manner somewhat enhanced by trick filming.

■ *It Happened Tomorrow,* nine reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Dick Powell is in the transition period between Powell the romantic singer and Powell the tough terror of the pampas. Here he is a newspaper man in the 1890's. Through a little spiritual sleight of hand, he is enabled to get tomorrow's paper today—naturally, quite an asset to a reporter. Special privilege brings special responsibility, however, and Mr. Powell learns it's best to wait around with the rest of us for the afternoon editions.

■ *Jazz and Jitters,* one reel, 16mm. sound on film, black and white, from the *Music Album* series, is distributed by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Three complete musical numbers—*Breakfast in Rhythm, Jiveroo* and *Jazz Etude*—are provided in this reel of musical entertainment, which, according to the press release, is "irresistible to the younger dancing set." Might not hurt to try it on the older dancing set, too.

■ *The Jungle Menace,* fifteen episodes in thirty one reels, 16mm. sound on film, black and white, released theatrically by Columbia Pictures, is available from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. A chapter story to end chapter stories, as Frank *(Bring 'Em Back Alive)* Buck and his right hand man Sasha Siemel, the Tiger Man, roar their perilous way up and down the Malay Peninsula. A pleasant variation from the sort of thing that's been happening in the Malay area during the last few years.

TRAVEL AND FILM PLANNING

THE affinity between travel and a cine camera is both natural and close.

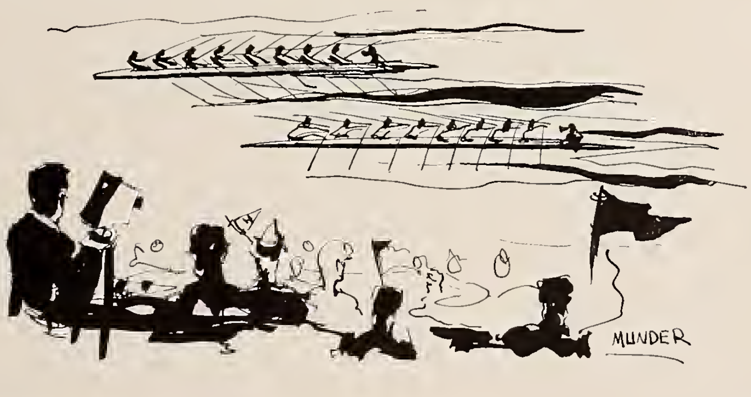
We visit new places not alone for the purpose of seeing them, but for the more lasting satisfaction of remembering what we have seen and of reflecting upon it. It is not the places that we are most likely to remember, but rather the people in those places and the things they did. The "who" of our recollections often outlives the "where."

A movie camera can preserve accurately for us, as can no other medium of recording, the things that people do in places that are new. Against the background of scenes that we shall perhaps never again visit, we can, by means of cine film, bring to life the events of a long past, happy journey into foreign places. The great number of travel movies bears witness to our dependence upon their unique capacity to recreate bygone happenings.

Only the most addlepated person would start upon a visit to new places without having some kind of plan for his journey. Most of us expend real energy in working out itineraries and in determining in advance what we shall do with a vacation to be spent in travel. Yet it is amazingly and distressingly true that a similar amount of planning is only infrequently given to the cine record that we expect to bring back. Snapshooting still pictures as a kind of informal accompaniment to visiting new places has carried over into a hit or miss cine filming, the net return on which is desultory footage that cannot be assembled into anything reasonable or interesting, and that is rarely projected.

Just as an itinerary is the necessary discipline for sensible travelers, so is a filming plan requisite for intelligent users of cine cameras in travel. Without it, fine equipment and not inexpensive raw stock will be wasted on casual scenes shot on the spur of the moment. It is not essential that a filming plan be complete to the last detail, nor that it never be altered in the face of new situations. It can be modified, as can an itinerary. What is really important is for us to admit its inevitability and to consider it as a necessary preliminary to travel plans, if a movie camera is to be taken.

This summer gives promise of bringing much travel and much travel filming. It should be productive of pictures that will bring happiness for the rest of a lifetime in their vivid evocation of scenes that will fade in memory. Before we leave home we should insure that these pictures will have every opportunity to do their best work in the years to come. The best insurance is a filming plan. It requires thought, investigation and some labor, but it will bring rich returns later on.



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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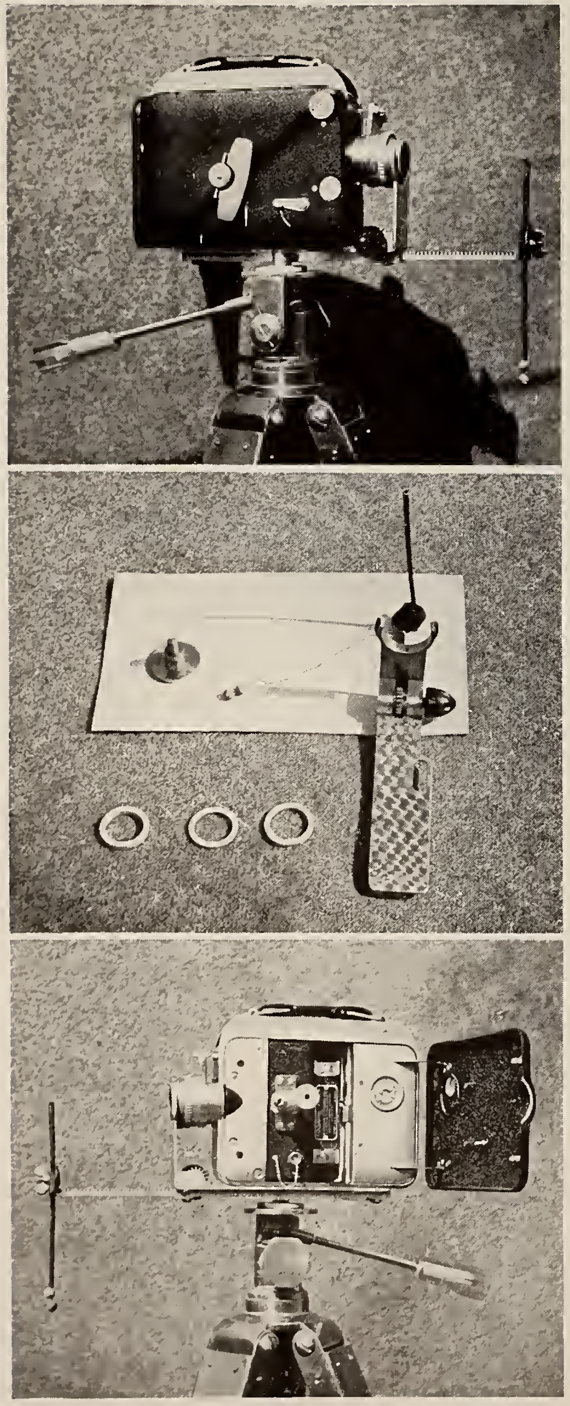
YOUR BACKYARD ZOO

The birds and the beasts—and the bugs—are there

F. M. SPOONOGLE, ACL

Photographs by F. M. Spoonogle, ACL



• Equipment for macrography: at the top, the author's 8mm. magazine camera with its attached bracket; in the middle, the shims, the extension screw and the rack gear; at the bottom, the focusing finder in place.

ARE you looking for a new set of characters for your movie audiences to enjoy?

A vast new world lies just outside your door. I refer to insects—over half a million different species in addition to all the other forms of nature related to them. All the colors of the rainbow are there—the bright, yellow, fur jacket of the bumblebee, the black and orange scales on butterfly wings and the dusty, tan hairs on a moth's body.

These things are prize movie material, and a knowledge of entomology, while helpful, is not a necessity. My scant learning is mostly the result of experiences in making movies of bugs.

The general run of insects may be filmed with an Eastman typewriter titler, and most bugs present no special difficulty. Caterpillars are easily found, and their bright hues are a challenge to any color cinematographer.

An interesting continuity is provided if the life cycle of a moth or butterfly is shown as it hatches from the egg to the caterpillar stage. When the caterpillar molts, the color changes, which may occur three or four times before the insect goes into the pupa stage. A butterfly or moth will later emerge from that cocoon or chrysalis. At first crumpled and moist, the wings soon dry, and the newcomer is able to fly away.

Bumblebees, wasps, crickets and grasshoppers are very active, while katydids, June bugs and locusts are slower, giving ample opportunity for picture taking.

The froth found on weeds and grass contains "frog-hoppers" and is made from the plant juice by the "hoppers." The adults will be brownish drab flies, less than a quarter of an inch long. Push the young out of the "nest" with a pencil point for a picture that will arouse interest.

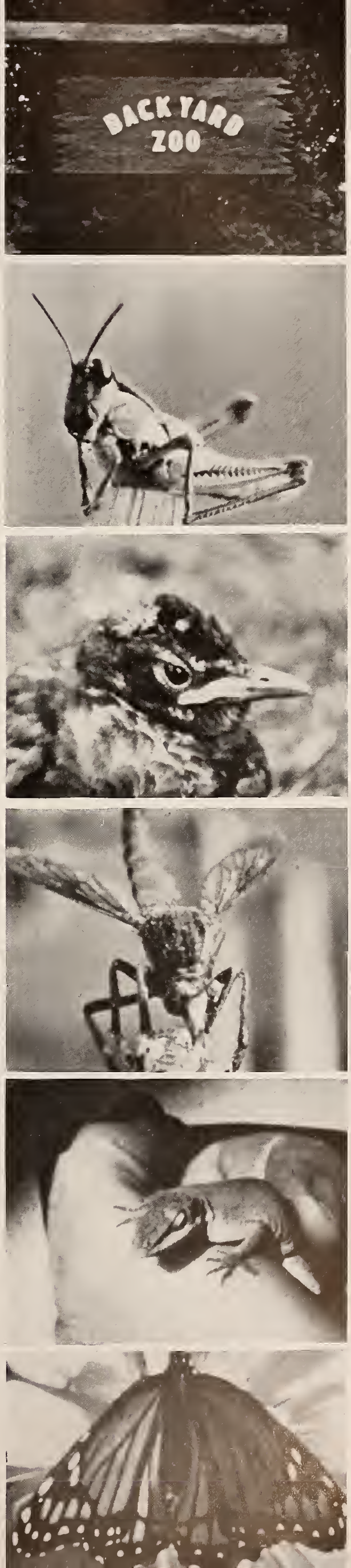
I have found experience to be about the only teacher in handling the various subjects. Butterflies usually must be placed in a refrigerator or in a coffee jar in which a tuft of cotton, moistened with Carbona, has been placed. Carbona acts quickly, and care must be taken to remove the butterfly before it dies. It recovers very slowly, giving you ample time to work before the wing action becomes fast enough to support it.

Most snakes present a problem to the average movie maker, but garter snakes may be caught with a broom or stick. When you are ready to film the snake, tie a strong black thread about two thirds of the way down its body, to make an effective leash. This thread, when tied to an overhead clothesline, restricts the reptile's movement and is not noticeable in the grass.

Birds, as a group, are difficult to film unless a young one falls from the nest. Sometimes closeups are possible while they are learning to fly. Killdeers will not leave their nest unless really alarmed. Their amazing "act" can be photographed with the ordinary lens. In a few instances, birds have built their nests very near a window, which has helped me considerably.

Frogs and toads require a heavy thread, with a fishing sinker for ballast, tied around their bodies at the hips. The Calaveras County method is not recommended. After a few hops the frog will sit still.

When you are shooting turtles, about all I can recommend is to



• On the right, 8mm. scenes by F. M. Spoonogle, ACL, in which the author proves the propositions suggested in his story; birds, insects and reptiles can be made to sit still for the movie maker.

wait and pray. Some are pugnacious, others extremely timid. A turtle's nest is a rare find for any movie maker.

In cinemacrography, I extend my lens with shims, which gives me huge blowups. Bumblebees become as large as your hat, and the long fern like antennae on a moth's head, the tiny "hands" around a katydid's mouth and the fierce expression on the face of a large spider are easy to expand.

My camera is an 8mm. magazine model, to which I attach a bracket, to hold the bayonet mount lens, when shims are used. The bracket is fastened with a tripod extension screw. Beneath the bracket is a rack gear, driven by a spur gear on a knob, which focuses the picture. In short, the insect is mounted above the outer end of the rack gear which moves in or out for focusing purposes. My shims are made of duralumin, 1/16, 3/32 and 1/8 of an inch in thickness. The mounts are small brass tubes, flared slightly on one end, through which a looped thread is passed. The loose ends are weighted with split buckshot, to hold the loop firmly around the insect.

The one piece of equipment needed above all others in macrography is a critical focusing finder, to show the exact field of view and to assure sharp focus. The field of view can be as small as a postage stamp with a depth of focus as little as a quarter inch.

The following are a few general rules and warnings which I have found to be helpful. Refrigeration is a slow process and the subjects revive quickly. Snakes cannot be anesthetized with changes of temperature, as they respond to both heat and cold. Gasoline fumes can be used if Carbona is not available. Time is important, as insects generally do not keep well. The heat of artificial light makes insects too active; so, sunlight should be used whenever possible. Since insects are small, take all light meter readings from your hand.

Place caterpillars on a wire fence or a slender stick, to confine their movement to one direction. When they reach the end of a stick their antics make wonderful "one spot" action. Start two caterpillars toward each other on a rusty fence wire and catch the action as they meet.

While caterpillars eat milkweed, the chameleon's winter feed is corn syrup or condensed milk, placed in its mouth. Two drops is a day's ration.

An inchworm will amuse an audience, as it humps along and hesitates.

A tiny strip of cellophane, placed underneath the wings of a locust, will prevent flight. Glue, cement and flypaper allow the insect to struggle, which destroys the natural action.

A small, but highly important, feature to watch is your background. Make it natural and simple. Change your camera position and use a backdrop, to eliminate distracting elements.

Do not allow your color scheme to conflict, or you will lose much of the beauty of butterflies and caterpillars. A complementary color chart should help some of us to decide which flower to use as a background.

A few helpful and inexpensive booklets are: *Insects and Their Ways*, *Insect Societies*, *Toads and Frogs* and *Spiders*. They are printed by Row, Peterson & Company of Evanston, Ill., and retail for about thirty five cents each.

In conclusion, I cannot emphasize too much the importance of closeups. To show detail and hold interest, enlargement of your new "actors" is a necessity. Their life is passed in a world, in general, too small for us to see readily. The cine camera, by closeups, can bring us this world in a way that is novel, sometimes terrifying, but always interesting.

FOR TRAVEL FILMERS

Ideas that will improve records

JOSEPH L. STOUDT

DURING the war, when railroad travel restrictions and gasoline rationing were in effect, the travel picture was practically non-existent.

Now that these restrictions have been lifted, it is again possible to plan on making vacation trips to various parts of this country or to foreign lands.

Many articles about travel pictures have been written and published in MOVIE MAKERS, suggesting ways to improve the filming, the presentation and the selection of material. I shall try to incorporate these things into what follows.

Movie making has taken great strides during World War II. The amateur soon will be able to purchase equipment embodying technical improvements which represent the research of the greatest scientists in our activity and which have been tested on battlefields all over the world. G. I. Joe had the most modern equipment that the scientific laboratory could develop.

In wartime, the amateur could only dream of things to come, trying to get along with the little film that he could beg, borrow or occasionally buy. He learned, however, how precious a roll of film could be. The result was better pictures, pictures planned down to the last inch of material.

The successful travel picture is mapped out in advance, and, when we are shooting, the plan should be followed as closely as possible. In designing a travel picture, it is wise to obtain all the information one can about the places one is going to visit. If a cinematographer is to make a trip by automobile in the United States, Southern Canada or Northern Mexico, he will find the literature published by travel agencies or gasoline companies to be invaluable.

Photographs by Joseph L. Stoudt

• To end a sequence interpreting time or space transition, the author uses here a suitcase and a lady getting out of a car.

• Sleeping soundly, the filmer dreams of his latest journey and better films to come.

Before starting the trip, the movie maker should study the history of the region and familiarize himself with the local legends. If possible, travel at the season when pageants, ceremonials and other special events peculiar to the locale are to be held.

In outlining the travel picture, it is well to think about a title in advance, as it may determine the theme of the scenes to be recorded. For example, a title *Giants of the West* might include mountains, giant redwoods, an exceptionally tall cowboy and natural phenomena. If a specific place is to be the subject of the film, the title may contain a characteristic of that place which is distinctive. A shot of some building, monument or shrine of unusual interest may be used as a background for the title. Doing this connects immediately the title and the main topic of interest. It is in titling that the movie maker can use a still camera to good advantage, by shooting either a color transparency or a black and white picture which can be blown up to an appropriate size for a title background.

Upon arrival at the destination, it is important to familiarize yourself with the surrounding country. Don't begin to film right away. Take sight seeing trips to pick out scenes to be filmed, to locate approximate camera positions and to note lighting effects. These can be jotted down in a notebook. In other words, a planning trip should be made prior to the shooting trip. Only in this way will the movie maker know exactly where to go, where to set up and what to film.

Besides improving his picture later, the cinematographer can "see the sights" himself on the first trip and not have to hurry his scenes when shooting. Let's take the courtways in the French Quarter in New Orleans. They are examples of the French and Spanish architectural influence, but can very easily be missed unless the filmer makes a point of previewing them.

This "rubber neck" tour is also a good time to pick out some "on the spot" titles, [Continued on page 232]

ACROSS THE BORDER

Well known filmer suggests Mexico for summer movies

RALPH E. GRAY, FACL

WHERE shall we go for our first postwar movie making expedition?

This question is in the minds of many amateurs, now that travel is more feasible and film and equipment more plentiful. Having lived in the republic to the south of the United States for a number of years, it seems to me that a logical answer to the question is Mexico. Mexico is readily accessible and it offers a wealth of colorful material for your cine camera.

Mexico today is not like it was in years gone by—but, for that matter, neither is any other country. Yes, prices are higher, but they are no higher than in the States. Some things are hard to get—notably gasoline at the moment—and a rather extreme price must be paid by the resident. But the tourist is lucky, because he gets preference. Mexico likes visitors; it makes the most of its opportunities for them; therefore, you will not only go back home with a good movie; you will have thoroughly enjoyed the adventure of filming it among people who are glad to welcome you.

In making *Arts and Crafts in Mexico,* I journeyed more than 3000 miles in the central part of our sister republic. Possibly other movie makers may have a similar urge to do factual filming. It will be observed that I do not use the current phrase, "documentary filming." It is a term that I cordially dislike, because I am firmly convinced that makers of "documentary films" start out with a fixed idea in mind and then proceed to "prove it" with their footage. Factual filmers take things as they are, and, if these things strike them as material for a movie that will be interesting and attractive, they shoot them and let the scenes speak for themselves. They are pleasing an audience, not trying to make an argumentative point.

In the States, a family will skimp and strain and save, in order to send its children to school and college, with the result that, too often, the graduates are in despair when they find that the world after college is no bed of roses. In Mexico, the family is itself the training school for youngsters. It takes itself seriously, and the children take it seriously. In consequence you will find Mexican lads and lasses watching their elders with real attention, in the process of learning a self supporting trade. I grant willingly that other ways might be better for Mexico, from some viewpoints, but I submit that this family training system produces very fine results.

Therefore, you should find excellent material in Mexican family life, which will not only be interesting of itself but significant as a major part of the country's educational system. In seeking to get a record of how our Mexican friends live, one thing is very important. You must never forget that you are a foreigner and a stranger in a strange land, and you must learn how to treat your film subjects as you would expect to be treated, if the situation were reversed. If you will abide by this fundamental rule, you will have no trouble and you will find the simple Mexican Indian to be a most gracious host.

[Continued on page 236]

16mm. scenes by Ralph E. Gray, FACL

• In the six typically Mexican scenes above, Mr. Gray proves the efficacy of moving his subjects outdoors for better lighting and of having their complete cooperation for his filming; application of kindness and understanding to native customs pays off in the long run.

MULTIPLANE SETS FOR FILMING WITH MODELS

The last of five discussions of a new technique

G. A. GAULD, ACL

Fig. 1

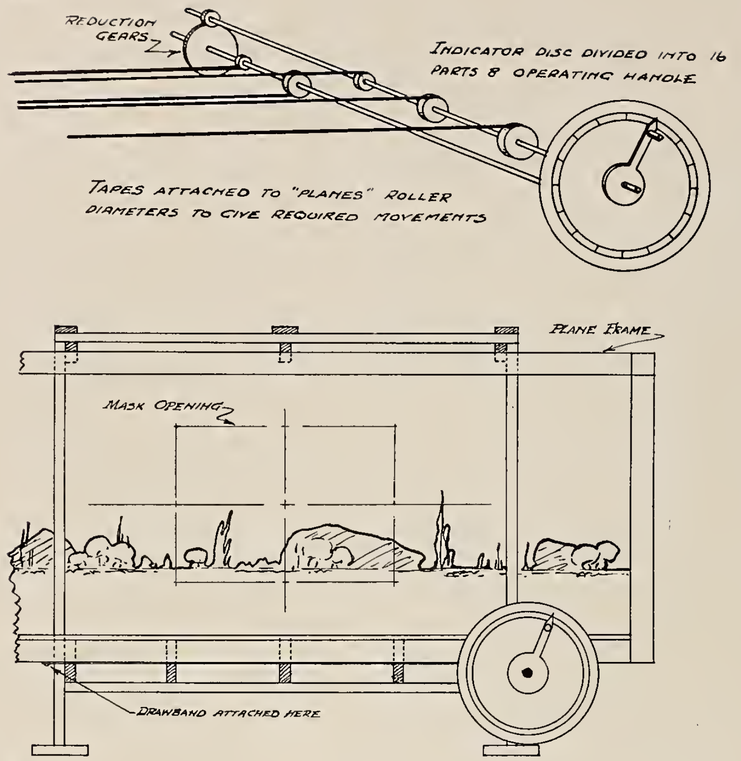

REDUCTION GEARS
INDICATOR DISC DIVIDED INTO 16 PARTS & OPERATING HANDLE
TAPES ATTACHED TO "PLANES" ROLLER DIAMETERS TO GIVE REQUIRED MOVEMENTS
PLANE FRAME
MASK OPENING
DRAWBAND ATTACHED HERE

Fig. 2

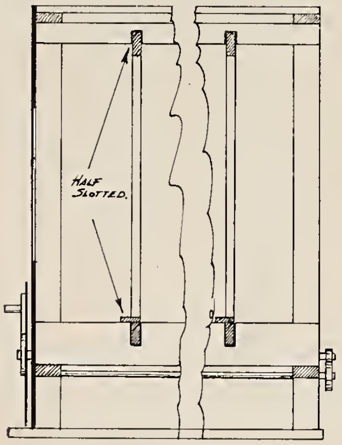


Fig. 3

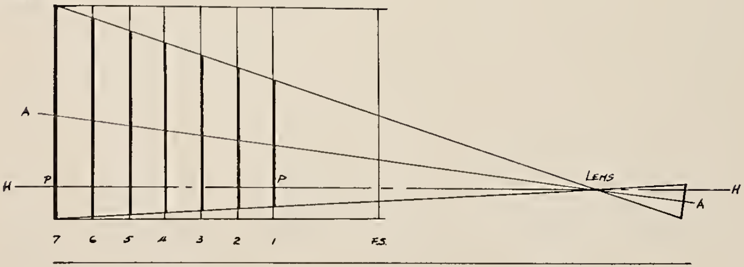
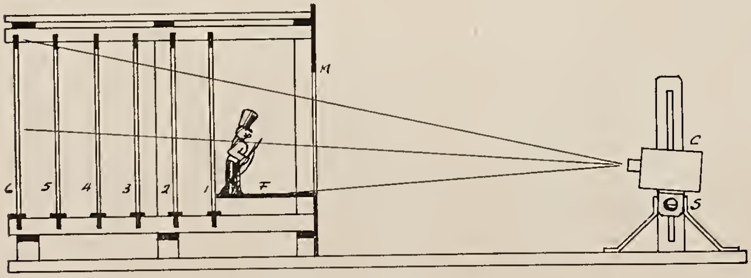


Fig. 4



• The summing up: Fig. 1, a simple method for moving the planes synchronously; Fig. 2, a suggested method for building the stage; Figs. 3 and 4, a provision for tilting and height adjustment when the camera position is varied.

WE HAVE already settled the "true scale" area of the stage as lying between "front stage" and the first plane containing the large mushroom house.

Throughout this area, the puppets may move to and from the camera as well as across its field, and objects such as rocks and tree stumps should be constructed to the correct scale of "one 'doll's' foot equals one inch," if lying in this active part of the stage and given some degree of solidity as well.

This applies to objects in the first plane itself, for it must be realized that the camera is able to "see around the corner," particularly when the objects lie to either side of the field. Items such as the mushroom house must therefore be given solidity if the correct illusion is to be maintained. Suitable materials for them include wood, plaster of Paris and papier mâché.

The camera is unable to appreciate solidity in relatively distant objects, and the remaining planes may therefore be cardboard cutouts constructed in the manner described in the second article in this series. The fact that these planes lie close to the camera in the model stage is of no consequence; the point that matters is that they represent distant objects, and the effect on the screen will be quite satisfactory.

To keep the total depth of the stage down to reasonable limits, when the first plane is forty inches from the camera, the remaining planes may be set up at intervals of four inches, bringing the backdrop to sixty inches from the camera. There is no particular point in spacing them further apart, but, if they are placed nearer to each other, difficulties may be experienced in lighting them evenly.

Since the use of the graphs was described fully in the preceding article, it is unnecessary to go into details; all the information required, including that obtained by the graphs, is summarized here:

Plane:	*Front Stage*	*1*	*2*	*3*	*4*	*5*	*6*
Distance from camera on full scale (doll's ft.): ..	—	40	70	175	350	700	3500
Height of man on sketch, inches:	—	3.5	2.0	.8	(.4)	.2	(.04)
Distance of plane from camera, inches:	26	40	44	48	52	56	60
Width of plane, inches: ..	(10)	16	17.5	19	21	22.5	24
Plane scale, number of inches to a doll's foot:	1	1	.62	.27	.15	.08	.017
Drum diameter, inches (1)	—	1.91	1.18	.52	.29	.15	—
" " " (2)	—	—	—	—	1.43	.76	.23

[Continued on page 232]

THE MECHANICS OF NARRATION

Four ways to provide a film commentary

GEORGE A. WARD, ACL

• The author, an announcer and narrator, exhibits types of microphones; left, that used for live narration; right, one for studio recording.

FOR nearly ten years, ambitious amateurs have been adding musical accompaniment to their movies by means of regular commercial recordings played on single or double turntables. During that time, however, only a few filmers have essayed—by one method or another—the further addition of a narrative comment.

Why should this be? Is it perhaps that only these few have been familiar with the methods available? In my own daily work—as a staff announcer for New York City's Municipal Broadcasting System and as a narrator in various commercial film studios—it came naturally to me to think in narrative terms with my personal productions. Now, MOVIE MAKERS has asked me to pass on the lessons I have learned in this interesting field of motion picture work. I am happy to have the opportunity to do so.

In producing a narration for a movie, it will be found that both the narrative and the picture will be greatly improved if they are planned together in advance. It must be admitted, however, that the great percentage of amateur films to be presented with sound is made up of those to which the sound is added after the picture has been shot. That is almost the normal course at the present time.

Therefore, the picture to which sound will be added must be timed before narration is undertaken. We must discover not only how much total footage—in terms of screen seconds—is to be provided with a sound accompaniment of narration or of narration and music. We must go further, and find out just how much footage, in terms of screen seconds, exists in each sequence of the entire film. Remembering that both picture and narration are absolutely limited by the time factor, we know that we can crowd no more frames into screen seconds than our camera permits and no more narration into these same seconds than the ears and minds of our audience can comfortably absorb. In these matters, time is inflexible. The adjustments must come from the cameraman and the narrative writer.

Although narratives can become absorbingly interesting problems, offering great scope to imagination and literary capacity, we should never forget that the spoken word is to be used only as an auxiliary and that the picture is the main thing. For this reason, along with a lot of others, a presentation with narration that comes in "now and then" is to be preferred over one that never stops. The film itself is a challenge to the eyes of the audience. Adding sound brings another challenge which will be distracting or welcome, as the film unwinds, depending on your own intelligence. If you let this added challenge be present continuously, you have practically a lecture with a film thrown in. It would be simpler and easier for the audience, if you did away with the film altogether and appealed only to the ears of the people in the chairs.

When we know the total screen time and the screen time for each sequence, in the film to which we shall add sound, there is no excuse for failure to keep voice neatly in time with pictures. The voice should never be ahead of or behind the screen subject.

The results will be happier if you give the narration in each sequence a comfortable overlap of film. If a sequence in the picture will run for thirty screen seconds, the narration can well be confined to twenty seconds, as an absolute maximum, and these should be the middle twenty seconds, with a five second overlap of pictures without voice at the beginning and end.

If your film is likely to be screened for different types of audiences, the narration should be one that is clear and simple enough for a reasonable expectation of understanding by all the groups. Therefore, "middle of the road" English is a safe bet, with an avoidance of pedantic and unusual words, on the one hand, and of slang and approaches to vulgarity on the other. If the picture is about a topical subject, we must remember that it will get less topical, as time goes on. So, if we want to use the film many times, its narrative should play down, rather than emphasize, the topical nature, unless you are willing to go to the trouble of changing the narration, periodically, in order to keep the picture reasonably up to date.

Narration for amateur movies may be given either by the filmer or by somebody else. If the film is your own production, it will mean more to those in the audience who know you, if the voice in the narration is also yours, unless, of course, that voice is poor. You can have your voice tested, in recordings on disc or film, if you do not know what it sounds like to others. If you are still in doubt, after hearing [Continued on page 238]

THE
RAILROAD
SIGNAL

16mm. scenes by Frederick G. Beach, FACL

• From earlier signals to modern miniature board, the New York Central System has used the best safety devices for its passengers and freight.

PRACTICAL FILMS

The general movie used for various purposes

ROYAL WHITING, jr.

THE RAILROAD SIGNAL

Frederick G. Beach, FACL, of the New York Central System, has recently produced a 16mm., black and white, sound film, *The Railroad Signal.* Running about 650 feet, the film undertakes to trace the evolution of the signal equipment used on railroads from the early "highball" to the complicated, present day apparatus.

In the early days there were so few trains running that there was never any danger of collision; but, with the vast expansion of the function of the railroads, the necessity for safety precautions became apparent. Signals had to be designed to permit high speed operation of trains, and to do this with the least possible risk to passengers and freight. This need has been met by constant research into the possibilities of improvement. The result is the extraordinary safety record of railroads in America today. Needless to say, the New York Central has been in the forefront of this development. Recorded with an excellent musical accompaniment, the narrator traces this history, while the film shows visually many interesting shots of railroading, old style and modern. The explanation of many technical terms is clear and lucid, and, while detailed, it is sufficiently clear for the average audience of youthful students.

The film may be obtained from rental libraries throughout the nation; it is being shown in school systems. Information as to where to obtain the picture may be had from the Public Relations Bureau, New York Central System, 466 Lexington Avenue, New York City.

THE GIRL SCOUTS

Girl Scouts at Day Camp, produced by Mrs. E. H. Mortag, ACL, of 2536 North Harding Boulevard, Wauwatosa, Wisc., is intended to publicize Girl Scout activity. Mrs. Mortag recorded the film in one day at Fox Point, north of Milwaukee, on the shores of Lake Michigan. In the movie she managed to include samples of the activities of those girls who are lucky enough to be able to go to the camp. The girls come to the camp site early in the morning and enter into the many games and outdoor projects in which the camp provides guidance. Running 400 feet of silent 16mm. Kodachrome, the film will be used to promote Scout activities and to train counselors.

EPIDEMICS UNLIMITED

The Pale Horsemen, a 16mm. sound film, deals fully with the tragic story of the diseases which are current in poverty stricken Europe. Running nineteen minutes, the movie was one of the last to be made by the former OWI Overseas Film Unit; it has never before been shown publicly in the United States.

The people of Europe, weakened by hunger and years of war, are in grave danger of being further terrorized by the danger of epidemics. The Allied armies and UNRRA have already begun the fight against contagion, using all the techniques of modern medicine. But the danger is not yet over. If once the diseases gain headway in Europe, they may spread to all parts of the world, imperiling

[Continued on page 243]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Cecil L. Thomas

• The new and retiring officers of the Long Beach (Calif.) Cinema Club at the annual installation dinner dance in Recreation Park Clubhouse.

Ninth for Minneapolis Members and guests of the Minneapolis Cine Club, ACL, gathered early in May for that unit's ninth annual spring show, held in the auditorium of the city's Women's Club. Seen on the program were *Holiday Camps*, by Dr. Horace G. Scott; *Christmas Party 1945*, a club production; *The Spider and Its Prey*, by Stanley R. Berglund, ACL; *Bahama Passage*, by John C. Lauber, ACL; *Indoor Sport*, by Charles V. Carroll; *Great Lakes Cruise*, by G. L. Larson, ACL; *A Year With Bruce*, by Dr. Leonard J. Martin, ACL; *Summer Vistas*, by Carroll K. Michener, ACL; *Under the Waves*, by J. Robert Bruce; *Life of the Mexican Ranchero*, by Charles B. Beery, ACL, and *Old France in Modern Canada*, by Elmer W. Albinson. C. P. Ware, ACL, was general chairman of the large spring show committee.

New in Binghamton Members of the Binghamton Cinema Club and of the Camera Club of Binghamton joined forces recently to create the new Binghamton Camera Club, in upper New York State. Al C. Schmidt, ACL, founder president of the cine unit, was elected first president of the combined group. He will be assisted by Gunne Lowkrantz, vicepresident; George Savory, ACL, secretary, and Ralph Sheehy, treasurer. *New Orleans Mardi Gras*, by Mr. Schmidt, was the screen fare.

Contest in Passaic There were nine entries from seven different movie makers in the recent annual contest of the Passaic (N. J.) Cinema Club, ACL, with the first prize of fifty dollars going to Walter Sargent, for *Tabs and Tags*. Other place winners, in order, were Joseph Manowiecki, ACL, with *Young Man's Decision*, and George Merz, ACL, with *Heroes on Parade*, who received thirty and twenty dollars respectively. The board of judges included William Hunter, ACL, Harold Cheesman, George Holm, Joseph J. Harley, FACL, and Walter Koechel, ACL. Henry E. Hird, FACL, who had provided the cash awards, has announced a similar donation for the coming season.

Toronto dines Ninety four members and guests of the Toronto Movie Club, in Canada, gathered for that group's recent annual banquet and screening of contest award winners. Seen on the dinner screen were *Artist Village*, by Wing Commander J. R. Beale, winner of the Harold Berk trophy; *Our Picnic*, by Narcisse Pelletier, ACL, winner of the Keith Lawrence trophy, and *News of the Year*, by Jack Nunes-Vaz, ACL, winner of the Sam Francis trophy. Comprising the board of judges were W. W. Prissick, R. O. Campbell, R. W. Williamson, C. D. Woodley and F. E. Moffat.

Gunnell at Philadelphia Frank E. Gunnell, FACL, and Mrs. Gunnell were the guests of honor at a recent gala meeting of the Philadelphia Cinema Club, held in the city's Witherspoon Building. Featured on Mr. Gunnell's one man screening was *While the Earth Remaineth*, 1945 Maxim Award winner, supplemented by *Down Mexico Way* and *Sahuaro Land*, Ten Best and Honorable Mention winners of earlier years. New officers of this veteran club are Francis Hirst, president; Dr. Raymond Chambers, vicepresident; Fred Warner, jr., ACL, secretary; Dr. Robert Haentze, treasurer.

PSA scans movies The incipient formation of a motion picture division, for the benefit of PSA members and other amateur cine groups, has been announced by the Photographic Society of America from its headquarters in Philadelphia. Acting chairman of the new unit will be Harris B. Tuttle, ACL, of Rochester, N. Y., an Associate of PSA and a Fellow of the Society of Motion Picture Engineers. The division plans to cooperate with the Amateur Cinema League, SMPE and the American Society of Cinematographers in providing material of interest to 8mm. and 16mm. movie makers.

Los Angeles looks *While the Earth Remaineth*, 1945 Maxim Award winner by Frank E. Gunnell, FACL, from the ACL Club Library, was the feature of a late regular meeting of the Los Angeles Cinema Club. Seen on the same and other programs have been *High Sierra Vacation*, by L. S. Peterman; *Garden Gangsters*, by Fred C. Ells, FACL; *Coral Isle*, by Harry C. Chapman; *The Lost Wax Process*, by Guy Nelli,

[Continued on page 246]

Al. Morton, ACL

• Above, some of the 200 members and guests of the Utah Cine Arts Club at its fourth annual dinner, held in Salt Lake City.

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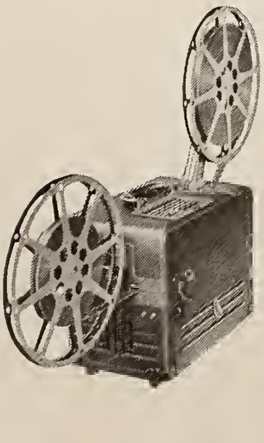

Enjoy Hollywood at home

Filmosound, the improved B&H 16mm sound-on-film projector, shows *both* sound films and your personal 16mm silent movies. Filmosound now features new 1000-watt illumination, brilliant screen images, natural and undistorted sound at all volume levels. New coated lens. Write for illustrated descriptive literature.

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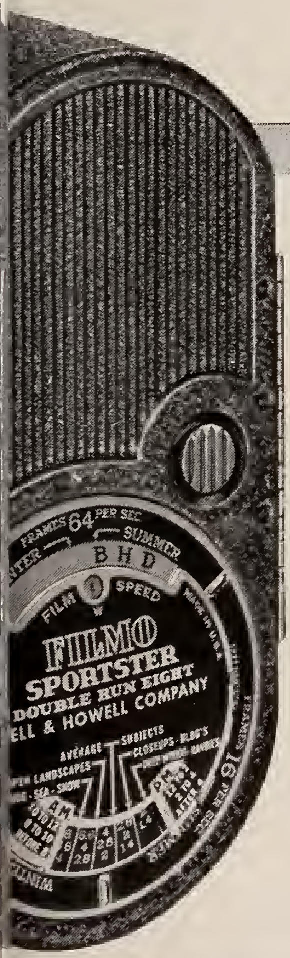

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The Clinic

Technical comment and timely topics for the amateur

SUBJECT	DATE	LENS	FILTER	SPEED	*f* STOP	FILM	DISTANCE	FOOTAGE	HOUR	LIGHT, ETC.

• One way to keep from making the same mistake twice: above is a neat method of keeping filming data which should prove invaluable as an aid to memory.

Traveling "spot" Joseph R. Samel, ACL, of Orange, N. J., suggests the convenience of traveling lights to accompany a traveling camera. He has mounted a 500 watt spotlight on a standard tripod, which is itself placed on a dolly, or traveling carriage. "The dolly," reports Mr. Samel, "is made of wood; it is provided with three rubber tired wheels, and the whole device is collapsible, for easy transportation, the wheels being demountable.

"The cable for the spotlight is plugged into a two way receptacle on the dolly, and to it is attached another cable which provides the electric current. The mobility given to light sources by this convenience makes interesting effects possible in illumination.

"If only one dolly is used for both camera and lights, the camera can be placed on the tripod, while the lighting can be provided by two reflectors clamped to a crossbar that is fastened under the camera on top of the 'pan' head."

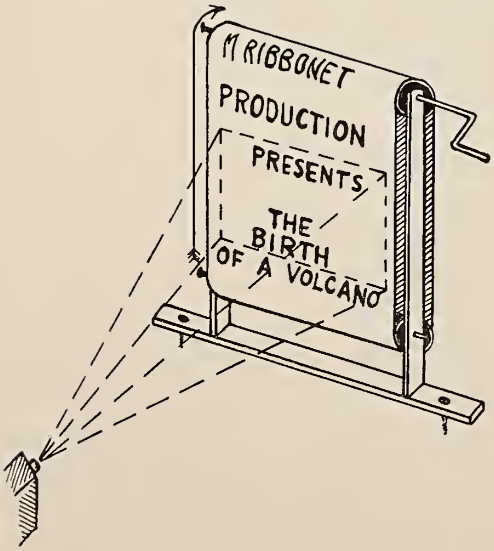
Shot record The record card reproduced on this page comes from Dr. Ernest Sisson, ACL, of Oakland, Calif., who writes of it as "a card made for my own guidance and protection in recording each shot." He continues, "I found that it protected me from loss of film due to overlooking some essential detail, as well as being valuable in studying the finished footage. Probably some one has sent you a better one."

We are very glad to say that nobody has sent us a better one. The importance of keeping a record of shots exists both for the new filmer and for the experienced craftsman. Every movie maker who takes his hobby with the serious respect that it merits puts forth a sincere effort to make every shot perfect. He is sometimes dismayed at the results on the processed film and he is eager to discover just what he did that was wrong. If he has made and kept a shot record and if he has trained himself to take a last look at camera settings before he presses the release button, he will be able to criticize his work with the positive knowledge that his judgment was in error and not his performance. He will also have a most serviceable tabulation for future use in recording scenes that present similar problems to those that he has filmed.

Moving titles Hans Beimler, of Mexico City, sends a useful suggestion for a simple device to achieve traveling titles, which is illustrated on this page. "All that is needed," writes Mr. Beimler, "can be assembled and built very easily. Two wooden cylinders are required, with two wooden sides to separate them. Nails are set into both ends of the rolls, serving as axes upon which the cylinders turn.

"The titles are lettered on a sheet of paper or other material, preferably dark, or in varied colors, if you are using Kodachrome. This sheet is placed on the rolls, and its ends are joined with clips, glue or by sewing.

"In filming, the camera can be started with a closed diaphragm, which opens slowly to the correct exposure. The title roll is then turned upward by means of the handle on the device. As the roll reaches its starting point again, the diaphragm is slowly closed."



• For adding motion to your titles, the above device is easy to build and to operate.

Weddings If you are called upon to film a wedding in this month which is, by common tradition, dedicated to matrimony, you may wonder where you can find a suggested treatment or film plan that will give you some kind of road map in what is a rela-

[Continued on page 242]

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic,* you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic.* Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

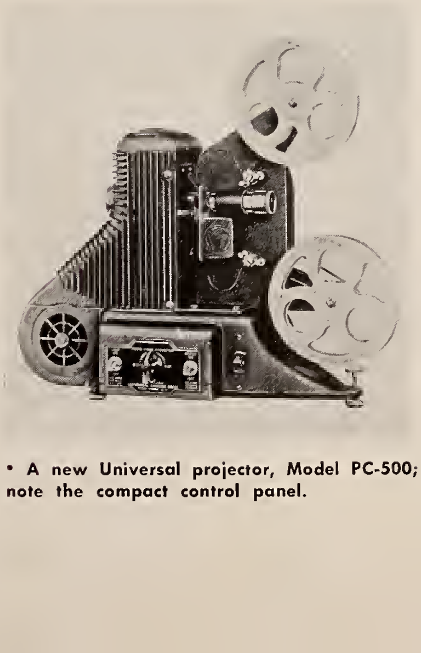
JAMES YOUNG, ACL

Bell & Howell During 1945, the Bell & Howell Company of Chicago reached an all time high with sales totaling $21,930,971. Net profit after taxes were deducted was $672,491, or the equivalent of $1.29 on each share of common stock. During the same period, plant and engineering expansion have been both accomplished and planned. High point of the year was probably the recently announced alliance with the J. Arthur Rank British group.

C. H. Percy, after three years in the Navy, was recently elected secretary of Bell & Howell at the first meeting of the new board of directors.

Ansco After two years in the United States Navy, Robert M. Dunn returns as advertising manager of the Ansco Division of the General Aniline & Film Corporation, Binghamton, N. Y. Winthrop Davenport, who directed operations in Mr. Dunn's absence, will remain in charge of the Binghamton office under Mr. Dunn's direction. Harold A. Edlund becomes district manager in charge of the Ansco Chicago branch. James W. Chapman takes over as supervisor of training for the company.

Universal Precision gearing, centralized controls and coated projection lenses are the main features of the new, 500 watt, 8mm. projector, Model PC-500, produced by the Universal Camera Corporation of 28 West 23rd Street, New York 10, N. Y. Fire shutters allow still projection without danger to film.



• A new Universal projector, Model PC-500; note the compact control panel.

Also released by Universal is the Model PC-12 8mm. projector, first of their postwar, popular priced line to make its appearance. Equipped with the new Superlux lens, the model features fibre gears, a quick framing device and simplified controls.

Universal also announces the return of the Uniflash candid camera. Bulbs are automatically ejected from the Uniflash, whose 60mm. Vitar lens and Universal shutter guarantee flash timing. The camera is sold with the flash unit included.

Weston Overcoming the usual problems encountered in reading a thermometer under darkroom conditions, a new model photographic thermometer produced by the Weston Electrical Instrument Corporation, Newark 5, N. J., has recently made its appearance. Large, black figures and widely spaced divisions are the key to the easy readability of the new instrument.

Wollensak With shutter speeds ranging from one second to 1/400 of a second, the new Wollensak Synchromatic Rapax shutter will be equipped with built in synchronization. The shutter will fit all popular focal lengths. To assure accuracy, each shutter is checked electronically. Mere cocking of the shutter serves to operate the synchronizer, which is wholly automatic. Battery drain is small, as it consists only of the electrically controlled flashing of the lamp.

Wollensak has also added another to its long line of enlarging Velostigmats. With a focal length of 135mm. —shorter than the usual focus—the new Velostigmat is designed to operate in less space than is normally required for a four by five inch enlarger. The lens will be coated with Wocote, like all other Wollensak lenses.

Valette The recent appointment of Oliver N. Wilton as vicepresident in charge of sales has recently been announced by Valette, Inc., of 215 West Ohio Street, Chicago 10, Ill. Mr. Wilton was formerly associated with Bell & Howell, where he served for eighteen years in many capacities.

• Oliver N. Wilton, vicepresident in charge of sales at Valette, Inc.

Important new features and improvements are said to be part of the new Valette 16mm. sound film projector which is to make its appearance in the nation's markets in the near future. Stressing completely interchangeable assemblies, the Valette projector will also feature lightweight, high screen brilliancy, silent mechanism, simple operation and a handsome design. Bulbs of 1200, 1000 or 750 watts may be used interchangeably.

Castle Using the "play back" technique of sound motion picture production, Castle Films of 30 Rockefeller Plaza, New York City, have recently produced *The Music Album*, a collection of seventeen one reel "musicals." In the "play back" form of production, the sound track is produced first. Then, as the perfect sound track is played back, the performers in the film synchronize their action to it, while being filmed silently. The process enables innumerable camera positions to be employed without resultant disturbance of the sound track.

Projecto-Slide Providing a facility often desired in 16mm. projection, the new Projecto-Slide adapter eliminates the necessity of fire screens in the use of 16mm.

[Continued on page 244]

For travel filmers

[Continued from page 222]

such as plaques on buildings, descriptive boards of local color and names of streets or structures. Practically all places of national interest have plaques that will serve later as titles or subtitles.

Now for the filming itself. One should remember that the closeup is the *heart* of a picture. It is through the medium of closeups that the difference in costume, custom and character of people in foreign lands is shown. A telephoto lens is invaluable, as the natives are not "camera conscious" when the filmer is not the center of interest.

One of the typical shots that could be made would be one of the market place of a small Mexican village, taken, let us say, from the window or balcony of the hotel. This shot is possible with telephoto lenses; if they are not available, the camera can descend into the market for closeups. A wide angle lens helps in making panorama shots, but is not essential.

The opening scenes might show the activity on the street and then move up gradually in a series of closer shots, picking out, for character studies, several of the natives themselves—the vendors, customers and usual "kibitzers" standing on the sidelines. This market scene would also be a good spot to show some native industry, such as an outdoor loom on which a woman is weaving a beautifully patterned rug. This sequence would be taken in a series of shots, the first from a camera position far enough away to include the loom and the crowd. Move in for a medium closeup, and then, with a telephoto lens, make several extreme closeups to include the woman's hands as they move the shuttle back and forth between the cords, the pattern of the rug itself and a character study of her face, intent upon the loom. This same procedure may be used for any native industries that are foreign to the United States.

At this time the movie maker might well include some of his fellow travelers in the picture. They should be kept in the background, which can be done as is outlined in the following outdoor shop scene.

A series of shots is necessary. Begin with a long shot of the outdoor shop and show a member of the party, walking into the scene from the side, approaching the shop. The next shot will show her looking over the merchandise and picking up articles for inspection. As she reaches for an article, you can move in for a medium closeup of the article in her hand as she examines it. Next can come a cut back to the medium closeup, showing the merchant approaching the customer, to make the sale. A couple of extreme closeups of their faces could well be inserted at this point, showing the two discussing the price. The sequence ends with a shot of the customer leaving the shop, walking out of the scene—fade out.

This same procedure may be used in making scenic pictures also. A member of the party is shown pointing out something of particular interest, thereby drawing attention away from himself, or a friend may ride a horse along some interesting trail, stopping to view the scenery. Wherever possible, the filmer should insert a closeup of the particular objects that are of interest. This may not be feasible with scenic shots, but there should be enough footage to let the audience enjoy the view.

In a travel movie, it usually is desirable to denote some actual journeying or passage of time. Transitions serve this purpose. They will bridge a gap between scenes that are not related, so that the action will be smooth and the changes of scene logical. A sequence opening with the front wheel and fender of a car filling the frame, beginning to move and then moving out of the frame, is one type of transition that is used to show departure. A moving wheel spinning along the highway will denote travel between localities, while a shot of a wheel and fender entering the frame and coming to a stop could finish the transition. A slightly longer version of the ending could go as follows. The car door is opened, some bags are taken out and set on the ground, feet emerge from the car, the bags are lifted and the feet walk out of the scene. Also, the bag could be carried directly toward the camera lens, creating a novel fade out.

Time is the essential in making these transitions. They must be cut to the correct length, lest they retard the picture too much, for they are not a part of it and are used only to bridge gaps. Their shortness in itself will denote speed in travel.

A sunset is one common method of ending a travelog. However, if the amateur travels often and has made a series of pictures, he may wish to vary his endings.

This could be used as a variation on the theme. The trip is practically finished and the movie maker is homeward bound. A member of the party may start the scene with a shot of the cinematographer asleep in the car seat. He turns and smiles, as if he were dreaming of something very pleasant—fade out and fade in on a series of flashbacks of the various places visited, the hotel, the street scene, the woman weaving, the shuttle, friends—anything that was a highlight of the trip—then fade out again. The final scene is of the filmer smiling at the pleasant memories of the trip and turning over for another snooze. These scenes must be *very short* and flash rapidly on and off the screen, to give the illusion of a dream.

Since you make your pictures with the idea of showing them to others for entertainment, give them pace and tempo. A thrilling detective story is ruined if paragraph after paragraph of descriptive material is used in the middle of an action scene. A very slow scene in the middle of action will ruin the "punch" of the sequence.

Don't hesitate to cut out excess footage. You may like a certain type of scene and shoot many feet of it—but stop and determine whether that scene will be of interest to your audience. In cutting and editing your pictures ask yourself these questions: What purpose does that scene have? If it does not serve a useful purpose, why is it necessary? If it does serve a useful purpose and is necessary, where is the best place to put it into the story? Honest answers will give you many ideas of how to cut and edit properly, to give your pictures charm.

Multiplane sets for filming with models

[Continued from page 224]

The last two items will be explained shortly.

One of the first steps in animation must be the determination of speed—the relation between movement and time translated into terms of frames. To refer to our example, it will be remembered that the little man was in a hurry, and we may assume that, if our two dolls are to follow him through the wood, they must do so at a fairly brisk pace, say four doll's miles an hour. When we come to animate the dolls, one pace (or, strictly, two) will form a repetitive cycle, and for convenience this cycle should take place in a finite number of frames. Taking the regulation pace of twenty seven (doll's) inches and assuming that we are working at silent speed, sixteen frames a second, one pace takes place in about six frames, and one frame means a movement of .375 of a foot.

If we use the "camera trolley mounted on railroad track" system—and there is no particular point in this instance in using the more complicated "hinge-point" method — in addition to animating the puppets, we have the problem of moving each plane at its true scale equivalent of .375 of a doll's foot. This may seem to be a formidable proposition, but, in practice, it boils down to a very simple operation. The method employed is shown in Fig. 1.

A series of drums is mounted on a shaft and, from each drum, a tape or wire is led to the corresponding plane.

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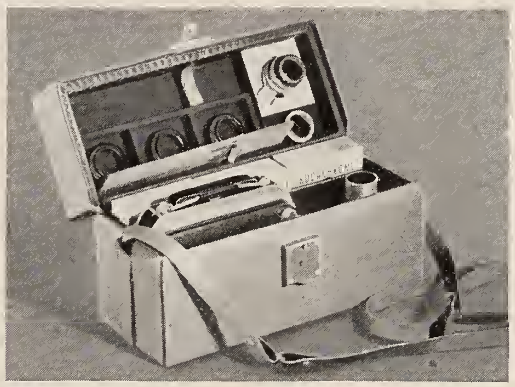

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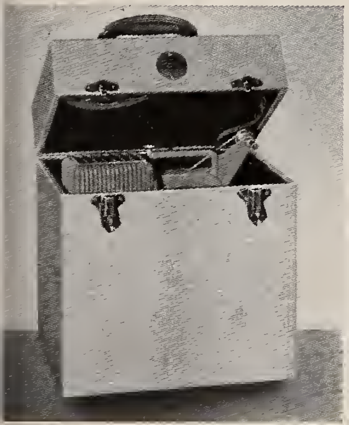

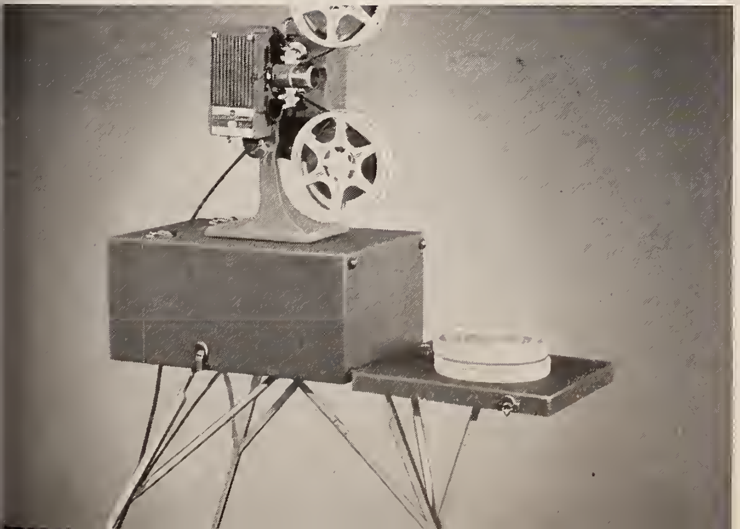

Far left: **Carrying Case for Kodascope Eight-33** is light but sturdy . . . built to stand up in use. And it's handsome in appearance, too . . . finished in airplane-luggage cloth.

Left: **Projecto Case for Kodascope Sixteen-10** doubles as carrying case and waist-high projection stand. Here's the case packed, the entire assembly enclosed in a compact carrying case. The legs fold easily into the compartment pictured on the near side.

Left: **The same case** in use as a projection stand for both Kodascope and film reels and cans. Readily set up, the Projecto Case for Kodascope Sixteen-10 provides a waist-high projection stand—just the right height for convenient use. Well-designed, sturdy construction makes it a rock-steady base for the projector . . . makes it a case that really adds to the pleasures of movie screening.

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It is a simple matter to determine the size of the drums. In our example, in which one frame means a movement of .375 of a foot, one complete revolution, or sixteen frames, will be six feet. On No. 1 plane, for example, where the scale is one inch to the foot, the required movement of the stage plane will be six inches. The circumference of the first drum must therefore be six inches, and, remembering that the circumference is "pi" times the diameter, the diameter will have to be:

$$\frac{6}{3.1416} = 6 \times \frac{7}{22} = 1.91 \text{ inches.}$$

The drum diameters for the remaining planes are worked out in the same way until we come to No. 4. Here the scale is .15 of an inch to one foot, and the six foot movement becomes .90 of an inch on the model set. This gives a drum diameter of .29 of an inch, which is getting rather small. Assuming that a one to five reduction gear is used, we can use a drum five times as large on the "slow" shaft, or 1.4 inches in diameter. The wire for No. 6 can be fixed directly to the shaft.

Extreme accuracy in the drums is not necessary, and they may therefore be cut by hand out of hardwood and trimmed up on the shafts by means of a rough file and sandpaper. An ordinary wood screw, driven into the side and through to the shaft, can be used as a "grub" screw to fix the drum to the shaft. The point will have to be filed down until the screw goes home flush with the surface of the drum. The shafts should be about 3/16 of an inch in diameter; they are best made of "silver" steel, which is stiffer than the more common, mild steel.

Now, from here onwards, my own work is very much in the experimental stage, and I can only make recommendations as to the lines on which the model stage may be built. A general idea is given in Fig. 2 in which a framework is built up on a solid base to carry the planes. These take the form of light frames to which the cardboard cutouts may be fixed; I have given an indication to each of a small platform, in case additions in the way of semi-solid objects require to be added.

The frames are arranged to slide freely in slotted guideways at the top and bottom, and the actuating mechanism can be mounted conveniently to one side.

Provision should be made to mount it on both sides, according to the direction in which the planes are required to move in relation to the camera; I would recommend as large a dial and operating handle as possible. This plan will give greater leverage, leading to greater accuracy and better control. The front of the stage should be so masked off that all lighting will be cut off from the camera except where it is required on the set, but the masking must be adjustable.

I previously referred to a slight complication introduced by varying the camera position from dead horizontal, and, in the example discussed, a low camera position has been chosen, since we have been following the little man in the preceding shot. The horizon, or vanishing point line in perspective, is below the center of the picture, and this implies that the camera has an upward tilt, as a cine camera does not have a rising front. We thus have the position shown in Fig. 3 in which H-H is the horizon line and A-A the camera axis.

Now the tilted camera makes no appreciable difference to the plane widths, and each plane may be drawn out from the designer's sketch in the normal manner. The rearmost plane is then fitted up on the stage and the camera is so arranged that the lens is at horizon level and tilted up, to cover the whole of the backdrop scene. If a string is now stretched between the actual center of the backdrop and the lens, each of the other planes can then be positioned, because their centers will lie on this line. Thus the front stage "plane" will be relatively low on the stage in this instance, and the opening should be masked accordingly.

Provision for tilting and height adjustment should therefore be incorporated into the camera mounting, and the general arrangement shown in Fig. 4 should require no further explanation. The bracket "S" is held in place by a bolt with a wing nut to the rear, which, in turn, works in the vertical slot, giving height adjustment.

When everything is set up, do not forget that the scene will appear to be correct only when it is viewed from the position occupied by the camera lens; from any other point, it will appear to be out of proportion. Final adjustments in the positions of the planes should, therefore, be carried

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out with the camera removed and the eye placed as nearly as possible to the lens position. Then wind the handle —and you will get the "multiplane" effect all right!

(The five parts of this discussion have been published partly concurrently with British publication through the courteous cooperation of Amateur Cine World, *London.)*

Across the border

[Continued from page 223]

In order to put yourself in what must be his frame of mind, if you go at the matter in the wrong way, it is well to imagine that you are at home and that suddenly a completely strange person barges in on you, speaking a language you do not understand and telling you peremptorily what he wants you to do. You would probably be quite uncooperative, to say the least. If, on the other hand, you will take a little time and patience and show by your actions that you are interested and favorably impressed by your surroundings, your Mexican host will understand very quickly, as he is an adept at reading sign language.

In making my record of Mexican arts and crafts, I visited a number of places. At Oaxaca, some 400 miles southeast of Mexico City, are artisans famed for their weaving and pottery making; Uruapan, 320 miles to the west, is noted for its lacquer work; San Luis Potosi, 600 miles northward, is a colonial place, barely touched by modernity; Ciudad Victoria, 300 miles eastward, is on the Laredo Highway, where extensive henequin plantations flourish. In these and other places I had no difficulty to enlist the aid of the workers in my efforts to portray their skills.

You must expect an occasional suspicion that your motives are not purely those of a tourist filmer. The *jefe de syndicato,* who is the craft head, is always on the alert to prevent somebody from making a film that will teach others the intricacies of his particular trade. It is prudent, therefore, not to attempt to get a complete record of every step. Indeed, such a record would be of interest only to one in the particular business concerned, and it would be tiresome as a film made to delight audiences. You will find that getting the high spots only will go far toward convincing the workers of your good faith.

I have learned from experience that it is best not to ask for too much moving about on the part of my subjects. About the only thing that I do try to accomplish is to get some action moved out into the sunlight. I have sometimes set up a camera in a dark interior and have asked somebody to look through

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the finder, after which I have made an exterior setup and done the same thing. This visual demonstration generally persuades all hands to get busy and move out to where a good picture will result. Sometimes, a comparison of meter readings will serve to show the need for going into the open air.

Once I have achieved the outdoor move, I try to be as little demanding as possible. I let the artisans make their own arrangements, so that they may work naturally. From then on, I do the moving about with my camera and I make no attempt to place the workers in "artistic" poses. You will be amazed at the appreciative cooperation that you will get, if you do not try to direct things too much.

How much should one pay? Well, that is a poser. If you have a guide, he may prove to be a great help here, but, if he makes the trip continually, you will find that he may have a tendency to play in with the workers and try to get more from you than you really ought to pay. I generally try to discover what a worker makes for a day's work at his regular job, and then offer him double that amount, if he will help me in making the movie.

Once, in Oaxaca, I went out with James Hamilton, an amateur still photographer who lives there, to Teotitlan del Valle, to film the weaving of serapes. James is a most versatile young man, well known and liked, and we had no trouble in getting looms dismantled and moved out into the open. He told the artisans, in advance, that we would pay for the moving, also telling them that, if they worked well outdoors, there would be an additional sum as a bonus. The moving charge was some fifteen pesos. When the filming ended, I bought several serapes *at the price asked,* without bargaining, and also gave each person who appeared in the scenes two or three pesos, depending upon what he had done. To me the price was absurdly cheap, but Jimmy said that it was what it ought to be—and it was. How do I know that it was right? Later, in the market at Oaxaca, several of my actors went out of their way to come up and speak to me.

If you meet with outrageous demands for fees as actors in your scenes, you will know that the persons whom you have approached have been spoiled previously by careless *touristas* or that they do not want to be filmed. When I have met this situation, I merely say, "Thanks, but I cannot afford to pay that price. I am sorry." Then I will *not* bargain. Occasionally, if I have merely been thought to be a "money rich tourist," there will be a quick acceptance of my price. Otherwise, I leave, after having distributed a little *propina* to buy tobacco, retiring in good order.

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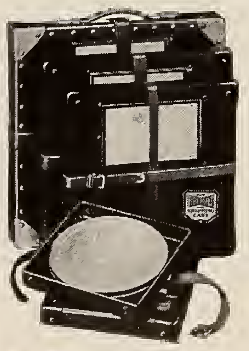

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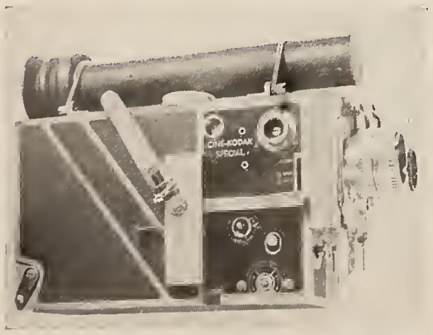

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If you can manage it, let your face, your voice and your actions show that you are pleased with what your subjects are doing. Not a word may be understood, but they will get the sincerity behind your performance, if it is really there. A little pause, now and then, to pass around cigarettes and "cokes," will pay good dividends. Above everything, do not hurry or display any impatience. Invariably, I admire the finished work whose making I have filmed, and I buy some of it to take away with me. Finally, for the benefit of the next movie maker who comes along, I leave a small parting gift.

These are ways that I have found to be serviceable in filming the family life and the family training in Mexican arts and crafts. I have tried to use sound judgment in dealing with my subjects, because I made a real investment in order to do the filming and want to be sure that I do not spoil it thoughtlessly by failing to be tactful at the most important time.

One last caution. Never let Mexicans see that you feel that their money is of little value compared to your own. After all, it is a comparative matter anyway, and nothing makes anybody bristle more quickly than to indicate that he is apparently working for next to nothing. It brands you as one who is patronizing—and one thing that no Mexican will endure is patronage. He is a human being. If you treat him as one, you will get along well and will come home with good movies from a delightful country.

The mechanics of narration

[Continued from page 225]

tests, you may persuade somebody to have the recording played to total strangers who will be asked to give their opinion, while you are unobtrusively on the sidelines.

Whoever is to give the narration, you must be certain that he can pronounce esses without unpleasant whistling results. Other sibilants are also stumbling blocks for a voice of this kind. If you must make do with your own voice, and if you do hiss, the narration should be carefully revised. You may never have to declare that "Sister Susie's sewing shirts for soldiers," but, faced with the necessity, you could modify the statement into "Sue, with needle and thread, turned out many a jumper for the men in the Army." Truth without esses.

Finally, it should be remembered that, once the narrative is intelligently geared to the screen image, all the available time is yours. There is no reason to hurry, if the narrative has been well prepared. You do not have to rush in order to prevent somebody else from getting the floor. The narrator is king, within the well defined limits of his kingdom.

Coming now to the matter of narrative delivery, we have four choices with present day equipment. They are:

1. Speaking without microphone, while the picture is projected.
2. Speaking into a microphone, while the picture is shown.
3. A disc recorded narrative that is played as the film is projected.
4. The narrative voice on the film itself—a sound track.

Speaking without microphone. I prefer a speaking position near the screen. If the narrator places himself in the rear of the audience, its members must "bend one ear back" while eyes are fixed on the screen. If, as sometimes happens, incidental music is offered from a loudspeaker near the screen, with the narrator in the rear, the audience must simultaneously focus its eyes on the screen and "focus" its ears in two directions at once, to get both music and narration.

It seems to me to be a happier procedure to take a position near the screen, while the house lights are still on. Your audience will see you, will know where you are and will not be disconcerted if a voice comes from the screen neighborhood, even if the speaker is not fully visible. This position should be as near as possible to the screen, and one from which you can see the picture, yet not block the vision of any spectators.

It is better practice to memorize the narration; but, if you must read it, a lectern should be used, with the light carefully shielded from the audience. If somebody in the front row is inconsiderate enough to pop up with a question during the screening, it is safer not to reply. The whole audience has not heard the question, and the answer will mean nothing to it. A reply will scramble your carefully timed narration. You should avoid giving asides to the front rows, for these always irritate the rest of the house. You may pass up an opportunity for bright quips, but the main audience will not get restless at the unheard byplay.

If you use music on discs in the personal presentation of a narrative, you might as well decide to commit its reproduction to somebody else. He may do it less well than yourself, but your place is near the screen and on your feet, not behind a turntable. If records are to provide music and if you intend to offer any narrative while the music is playing, do not fail to check the volume of the loudspeaker, in order to prevent your voice from being drowned out.

If you have a full house, you can speak from either side of the screen.

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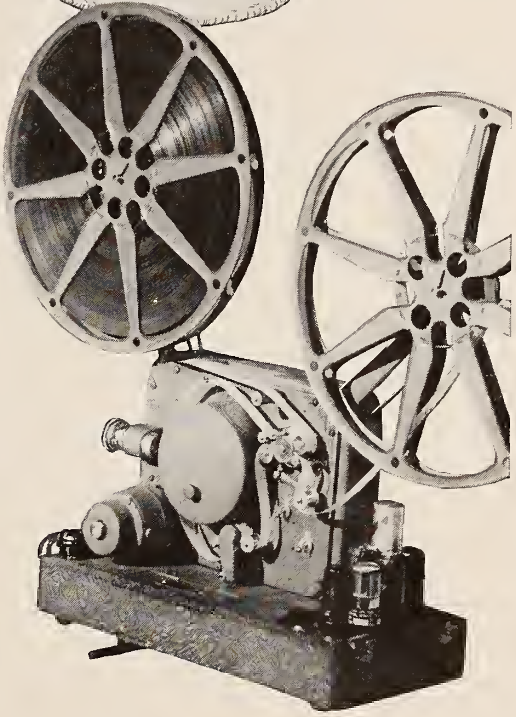

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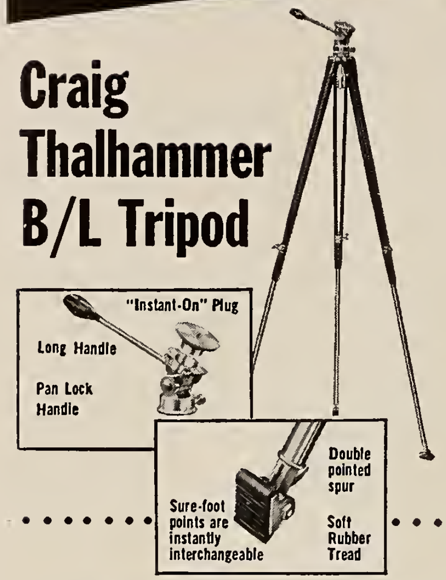

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Speaking into a microphone. Placing the microphone and loudspeaker is important. The microphone should be placed where the narrator is able to view the screen comfortably and still be removed from too close contact with the audience. Twenty feet to one side of the projector is suggested. If the narrator is too close to it, there may be interference.

A fixed microphone, not hand held, is to be preferred when the narration will be read from a script. A hand held instrument will serve if the narrative has been memorized by the speaker, but care must be taken not to strike it against anything and to see that it is removed from the vicinity of the speaker's mouth, if he has to cough or clear his throat.

An "on and off" switch for the microphone is desirable, but it is not a necessity. The only hazard is the possibility of its being in the wrong position at a particular time. The narrator must ever be alert to be sure that it is correctly thrown, as any delay caused by lack of care will put the narration off its timing.

It may take some diplomacy to keep others working on the program from approaching your live microphone, but you should prevent it. Very strange things have been heard coming from loudspeakers in programs, because somebody "didn't know the mike was live." A sensible precaution is to keep the microphone dead, when it is not in actual use.

Preliminary tests with "voice levels" will determine the proper distance of the mouth of the speaker from the microphone and will indicate proper volume control. If space is limited, you should take great care with these tests and be on guard for "feed back." This unwanted effect is caused when the output of a loudspeaker is fed back into a live microphone, establishing a vicious circle from microphone to loudspeaker, and back again. The loudspeaker should be placed directly below the screen, on rubber matting which will absorb most stage vibrations and which tends to prevent interferences with the output.

Disc recorded narration. Special discs to accompany personal films can be prepared by amateurs themselves, but happier results will be achieved if they are made in a studio which has both the equipment and the experience needed to provide finished products. Two methods are available. The recordings may be long enough to run during the entire projection—if, for example, music is used when the voice is silent. This method makes the presentation simpler for the phonograph operator. If you have turntables that will run at 33 1/3 revolutions a minute, you will probably be able to get your entire narrative on one disc, but you will always have to be certain that a turntable is available for your shows, which will take discs of large size and will run at the requisite speed. In most cases, amateurs will have discs prepared to be run at 78 r.p.m.

In the second method, your narrative is recorded in separate "takes" on the discs, each set apart by a suitable blank space. Plenty of time should be allowed between the narrative's sequences. It must not be forgotten that the needle has to be lifted, after the volume has been lowered, at the close of each sequence, and that it must be poised again, and the volume brought up, for the following sequence. These necessities must be recognized in writing the narration. Of course, if you have discs that run exactly as long as the pictures, this problem does not arise.

If you attempt to record a dialog on disc, this method is suggested. When a man and woman are to engage in conversation, for example, the picture should present a closeup of the woman's face, as she listens while the man's voice is heard, and a closeup of his face, as she speaks on the disc.

If you use recorded music in addition to the disc recorded narrative, you must be certain, in advance of the showing, whether the volume control must be altered for music and voice, because the volume levels may have been quite different in the two recordings. Turntable speeds must be carefully watched. If the voice record was cut at 78 r.p.m., it must be reproduced at that turntable speed, if distortions are to be avoided.

Narration on film. In putting narration on the sound track of the film itself, we meet, for the first time in our examination of narrative methods, the fact that sound film must be projected at twenty four frames a second and that this rate cannot be changed at will.

If the pictures have been filmed at twenty four frames, no difficulty will arise. If they have been shot at sixteen frames, there will be speeding up in the projection of the new sound print, and some scenes in which motion is featured will seem to be too fast. However, recording studios report that surprisingly good results have come from films originally shot at sixteen frames, to which a sound track has been added.

Three methods are in common use for cuing the narration with the picture. All are based on the acquisition of a work print, which is an inexpensive black and white copy (negative or positive) of your initially edited picture footage. In all three methods, the narrator sits at a table, on which a fairly thick cloth is placed, to prevent reverberations, with a microphone, a small reading lamp and the script. The script paper should be heavy, to prevent rustling noise. The pages should not be clipped together, but kept separate and in proper order. The studio is dark, for the film should be clearly visible as it is projected. Before narration is begun, voice level tests should be made, to determine microphone distance and volume.

In the first method of cuing the narrative with the film, the narrator watches the projection and reads the appropriate parts of the narrative, as previously marked signals appear on the screen. In this method, the whole responsibility is with the narrator, who must constantly shift his eyes from screen to script—not the easiest thing to do in a darkened studio, with a small screen and the script placed under a brilliant reading light.

A second method gives the narrator his cue by means of a small light bulb on the reading table. He does not look at the screen, but catches the flash of the small bulb out of the corner of his eye, while still putting his attention on the script. With this method, a second person must watch the screen and flash the bulb as each signal appears.

The third method gives the cue to the narrator by means of a second person who watches the screen and taps the narrator on the shoulder when he is to speak. It is more direct than the flashing bulb, which requires correct observation both by the narrator and the second person, the first being sure not to miss the flash, the second taking care not to miss any screen signals.

If your film is to have a musical accompaniment, this may be put on the sound track at the same time as the narrative. If only the narrative is placed on the combined sound print, your music will have to be provided by turntables in projection. If it is furnished by this method, care must be taken to fade it out in plenty of

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time for the narrative to be heard from the sound track.

Comparison. If you speak before an audience without a microphone, you are entirely on your own. Your voice, unaided, is what will carry the narration to the listeners; that voice must be heard by all of them.

In addition to delivering a clear narrative, you must maintain a dignified stage presence because you will be in semi-darkness. You should not forget this requirement even if you are very much occupied with remembering your narration—or reading it, if you did not memorize it—and watching the screen, in order to "come in" on time.

There are hazards in this method, but the great value of it is that you will always be able to re-edit your narrative before each presentation, if changes seem to be needed.

If you speak into a microphone and are correctly placed, you will be behind your audience and, therefore, not subject to the personal scrutiny that you will invite on the stage. Your voice, if weak, will be built up by the amplifier, but you will have to guard against giving unwanted noises to the microphone. Again, with this method, you can edit your narrative from time to time.

A disc recorded narrative is water over the dam. If the words or the voice inflections are not what you hoped for, they cannot be changed, short of a complete re-recording. The record must speak for itself—and for you. Since these specially cut records are both fairly expensive and quite fragile, they should be handled with care.

A narrative on the sound track is, like the disc recording, past history. If it is not right, it must serve, unless you do the work all over. Hopefully, the loudspeaker of the sound projector will deliver clear enunciation with resonant, vibrant tones. But "it's in the can" and you cannot modify it, short of remaking. Again, care is essential in projection. If the film is damaged, you will not only lose a few frames that might be spared from a silent picture; you stand a good chance of losing part of the narrative.

The least troublesome method is, of course, the fourth. You merely join the audience, see your film and hear your voice, or that of your narrator. The third method is almost as easy for you, but either you or somebody else must see that the narrative is brought in at the right times. The first and second methods call for more work, but they also provide more interest, because each show is new. You are never completely finished with the production; you are still a vital force in the presentation; you have the excitement—and possibly the stage fright—of a comparatively fresh performance.

It's your picture, your narration and your choice of method. Whichever you choose, you can find plenty of satisfaction in any of these ways of adding a voice to your films.

The clinic

[Continued from page 230]

tively rare cine undertaking. Members of the Amateur Cinema League will find such a film plan in *Featuring the Family*, a booklet that is available to League members, although it cannot be sent to those who do not hold League membership. It is quite possible that the wedding which you are called on to film will present special problems, but you will, at least, get some idea of how the average happy occasion might be recorded in motion pictures.

Carryall Your cine camera may or may not be provided with a case that has compartments which will hold not only rolls of film, but extra lenses, meters, tape measures, pencils, cards, lens tissue and what not. If you have a carrying case that will transport all these things without being too heavy for easy portage, you are fortunate. If you do not and if your pockets tend to bulge with oddments of movie making, you may find that a discarded still camera carrying case will serve neatly as a bag for your cine accessories. If you use one, you will find it prudent to place easily marred items in some protective wrapping or cardboard box, before they go into the carryall. With a camera swung over one shoulder, a carrying case of the type that has been spoken of slung over the other and with tripod in hand, you will find it easier to get about than if you carry heavier storage cases. Also you will have fewer places from which to lose some valuable and possibly irreplaceable piece of equipment.

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Annual meeting of the ACL

THE twentieth annual meeting of Amateur Cinema League, Inc., was held May 8 at the League's headquarters in New York City. Three directors were reelected for an additional term of three years; they are C. R. Dooley, ACL, H. Earl Hoover, ACL, and P. N. Thevenet, ACL.

Reports presented at the meeting of members indicated that the League is in sound condition both as to its service to members and its finances. The existing shortage of magazine paper and of skilled workmen in the printing industry have made it necessary to keep the number of League members and of Movie Makers subscribers below the level of the demand for those privileges. The total of members and subscribers varied from that of a year ago by only sixteen.

At the annual meeting of the League's Board of Directors, held following the members' meeting, the Executive Committee of the League was reelected for another year of service; its members are the officers of the League and C. R. Dooley, ACL. The officers of the League hold over as such until the next annual meeting, as their election takes place biennially. Three League members were elected to the League's Fellowship. They will be formally presented to the public in July Movie Makers.

Practical films

[Continued from page 226]

everybody. There is still urgent need for continued international cooperation and control in the fight against epidemic.

The film has been endorsed by Herbert H. Lehman, former Director General of UNRRA; it is available with a discussion guide for a rental. It may be bought from Brandon Films, 1600 Broadway, New York 19, N. Y.

COST OF LIVING

Distributing America's Goods, a 16mm., black and white, sound film which runs for nine minutes, has just been released by the Twentieth Century Fund and Encyclopaedia Britannica Films. The picture is a digest of the Fund's survey, *Does Distribution Cost Too Much?* which required many years of work by a research staff of economists. The primary fact which this film attempts to make clear is that fifty nine cents of the consumer's dollar go to pay the costs of distribution.

The picture presents a brief description of the supplanting of handicraft by the mass production of machine made

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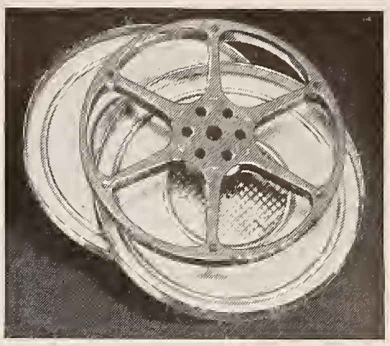

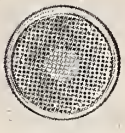

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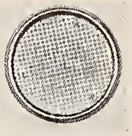

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goods. It shows how a complex distributive system came into being and describes its working. It ends with suggestions of how best to reduce these costs. The film may be purchased from Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Ill. It may be rented from State university extension or public libraries. Information about the film may be obtained from The Twentieth Century Fund, 330 West 42nd Street, New York 19, N. Y.

AMERICA'S WILD LIFE

Realm of the Wild is a 16mm., sound movie released by the United States Department of Agriculture. In full color, and running for twenty seven minutes, the picture shows many big game animals and myriad smaller animals and birds which claim the National Forests as their home. The film also shows that the area of land habitable by these creatures and its capacity to produce food for wild life are both limited. For this reason, wild life populations must also be limited and kept in proportion to the land's productive capacity.

The film may be obtained through State university and Agricultural Extension Service film libraries.

COMMUNITY HISTORY

Out in Joliet, Ill., community service is the keynote of the present thinking of four citizens living in Joliet and Will County. T. I. Wagner, ACL, and Mrs. Wagner and Dr. and Mrs. E. J. Drenning are working on a joint venture to present the county with a definitive piece of filming which will present a rounded picture of its historical background, its geography and its present life.

Some idea of the scope of such a film is shown from Mr. Wagner's statement, "We started shooting on this project early last summer, and have accumulated approximately 2000 feet of 16mm. Kodachrome.... As we are just about to start on closeups of industry, you can see we still have a lot of work ahead.... It will be sound on film with the musical background recorded by the Joliet Township National Championship Band."

MASKS UNMASKED

The educational value of the use of films in conjunction with actual experience is well shown in *Light on Mask Making*, a 250 foot film in 16mm. Kodachrome, produced for a Buffalo art school by the Palmer-Heeb Company of Buffalo, N. Y.

Presenting a step by step analysis of theatrical mask composition from the basic material stage to the time that the mask emerges as a glistening thing of beauty, *Light on Mask Making* shows, with the use of innumerable closeups, the type of detailed treatment and technique that is impossible for a single teacher to present to a large class. Types of materials, methods of modeling, the use of cheesecloth and paste, the problems inherent in painting masks and fixing head dresses to them—all of these normally rather mysterious and technical matters are given a clarity and an incisiveness that would be impossible in the general classroom discussion.

News of the industry

[Continued from page 231]

slides. By placing the slide at a good distance from the projector's light source, a length of tubing eliminates all danger of buckling and burning. The instrument is produced by the Projecto-Slide Company, 542 Fifth Avenue, New York 19, N. Y. Eastern distribution is in the hands of the Raygram Corporation.

Union Pacific To judge the Union Pacific Railroad amateur scenic photographic contest, eight well known authorities have been selected. Five of the judges will pass on "stills"—H. J. Johnson, A.P.S.A., Isabelle F. Story, Del Long, Floyd G. Arpan and Russell R. Rullman.

Three judges—Frederick G. Beach, FACL, James W. Moore, ACL, and Vincent H. Hunter, ACL—will brood over motion picture entries. Mr. Beach is supervisor of the Motion Picture Bureau of the New York Central System. Mr. Moore, in addition to being general consultant of the Amateur Cinema League, is consultant editor of MOVIE MAKERS. Mr. Hunter—in the motion picture field for over twenty years—is manager of the Union Pacific's photographic department.

DeVry Having fulfilled all commitments to the United States Navy for 35mm. motion picture sound equipment, the DeVry Corporation of Chicago is now accepting once more orders from civilian theatres.

A new, four position mixer unit for public address work is now being produced by DeVry. Each of the four inputs has its own volume control, which means that sound from each microphone may be adjusted at will. Illustrated material concerning the unit may be had from DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.

DeMornay-Budd The appointment of Karl A. Barleben to the post of sales promotion manager was recently announced by DeMornay-Budd, Inc., of 475 Grand Concourse, New York 51, N. Y. Mr. Barleben will have charge of all sales literature and aids and will supervise all technical correspondence. Mr. Barleben, for several years dean of the New York Institute of Photography, and at present camera editor of *Motorboat* magazine, has previously been associated with E. Leitz, Inc., Argus, Inc., Tomlin Film Productions and DeJur-Amsco, where he was immediately before his transfer to DeMornay-Budd.

Natco National Industries, Inc., manufacturers of the Natco 16mm. sound projector, announce their purchase, from the War Assets Corporation, of the Bendix Aviation plant in Chicago. With a large backlog of orders from pre-production publicity, National Industries plans an immediate speedup of production in the new manufacturing quarters. Meantime, orders are being handled on a priority basis.

Nu-Art Back to Nu-Art Films, Inc., 145 West 45th Street, New York City, came Gordon W. Hedwig, president of the company, after four years in the armed forces. Mr. Hedwig is now engaged in the preparation of a new catalog said to embody several new features hitherto unused in such a publication. Simplicity, says Mr. Hedwig, will be the keynote.

Telefilm The San Joaquin Valley in California is the scene of Telefilm's latest filming assignment. The objective will be a thorough, step by step analysis of crops in the area, emphasizing all phases of pest control and food processing. The film will be produced for the Food Machinery Corporation.

ITTCO of Canada George A. Hirliman, president of International Theatrical and Television Corporation, 25 West 45th Street, New York City, has announced the opening of a branch office in Toronto, Canada. The first of a string, this branch will direct its efforts to facilitating the distribution of 16mm. film throughout Canada. Ray Hague, formerly of Sovereign Films, will conduct the theatre department, while Blake Smale will handle distribution of educational films.

Eastin Pictures Back from the Army after fifty three months, Robert K. Hieronymus is to preside over the recently reopened offices of Eastin Pictures, Inc., at Colorado Springs, Colo. Eastin's main offices are located in Davenport, Iowa.

Neumade Ever increasing demand for filing cabinets and film editing equiment has made necessary the recent expansion of the Neumade Products Corporation of 427 West 42nd Street, New York City. Purchasing the property which their factory has occupied until now, Neumade has also acquired adjacent hold-

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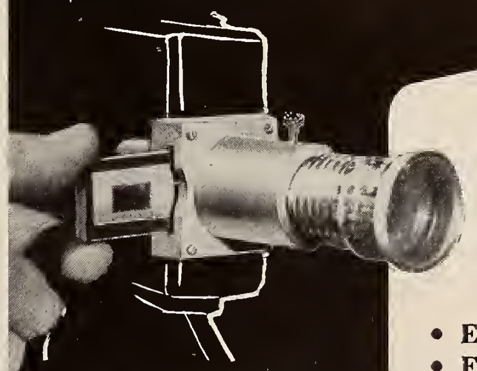
Weston Exposure Meters



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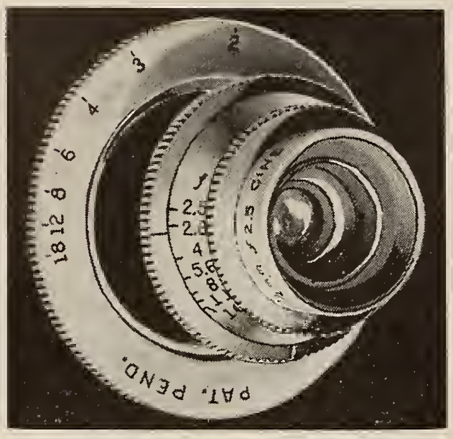

With this ring an ordinary fixed focus camera lens may be focused by the same principle as a lens with a factory-made focusing mount. It retains unchanged all the advantages and characteristics of your lens, plus the following features:

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ings. Complete modernization and new construction will give Neumade an eventually doubled plant capacity.

G-M Back to the market after a long absence came the G-M exposure meter. Basically the same as the prewar meter, the new one carries several refinements and has been christened "Skan," the title by which all products in G-M's photographic line will be known in the future. G-M Laboratories, Inc., located at 4326 North Knox, Chicago, plan further additions to their line of products at an early date.

Transfilm Transfilm, Inc., 35 West 45th Street, New York City, has been commissioned by the Socony-Vacuum Oil Company, Inc., to produce three slide films for their car dealer training program. Entitled *Keep That Customer*, *Engine Lubrication* and *Chassis Lubrication*, the films will look forward optimistically to the day when all who want cars will have them.

SMPE The fifty ninth semi-annual technical conference of the Society of Motion Picture Engineers took place at the Hotel Pennsylvania in New York City from May 6 to May 10. A highlight of the meeting was the presentation, by a United States Department of Commerce mission, of details on the German Agfa color film process.

New addresses The George W. Colburn Laboratory has moved to 164 North Wacker Drive, Chicago 6, Ill. Campus Film Productions is now located at 161 Remsen Street, Brooklyn 2, N. Y. Visual Art Films is now at 118 Ninth Street, Pittsburgh, Pa.

Willard advice Speaking before the Industrial Marketers of New Jersey, T. H. Westermann, sales manager of Willard Pictures of New York City, stressed the fact that motion pictures "as advertising and selling tools" must have entertainment as well as factual value. Mr. Westermann said that this profound lesson had been learned the hard way by the Army and the Navy, as they grappled with the problem of training large masses of men during the war. However, Mr. Westermann added that entertainment must not be "dubbed" in but "must stem from the subject of the picture."

PICTURES TELL IT

If you cannot get footage that will tell needed incidents in your movie tale, the story is not one that you can film. Titles and narrative can provide additive information, but they cannot substitute for actual footage in the movie, where a vital part of the story has not been filmed.

Amateur clubs

[Continued from page 227]

ACL, and *Navajo Land* and *In All the World*, sound Kodachrome productions from the Atchison, Topeka & Santa Fe Railway Company and the Great Northern Railway Company, respectively.

Sound with Eight A demonstration of lip synchronized sound with 8mm. movies was the highlight of a recent meeting of the Metropolitan Motion Picture Club, ACL, in New York City. The exhibition was given by Lloyd Thompson, vicepresident of The Calvin Company and designer of the Movie-Sound 8, which reproduces sound from specially cut discs. On the same program were a repeat screening, by popular request of *In His Own Judgement*, 1944 Maxim Award winner by Joseph J. Harley, FACL; *Trees That Grow in Brooklyn*, by Leo J. Heffernan, FACL, and *Redouble Trouble*, by Walter Bergmann, ACL, of the Mount Vernon (N. Y.) Movie Makers.

Winners in Melbourne *Miss Understanding*, by V. E. Pye, has been announced as winner of the President's Trophy and the annual Five Best competition conducted by the Victorian Amateur Cine Society, in Melbourne, Australia. Other award winners, in order, were *Sauce For The Goose*, by W. Philpot, ACL; *Blossom Time*, by L. K. Anderson; *Yarra Yarra*, by W. W. Norman, and *Mountain Time*, by Mr. Pye. A public screening of the place winning pictures was held at the club's headquarters following the judges' decisions.

GOOD SPLICES

The happy mean between titles that cause pictures to jump on the screen and those that part in projection can be obtained with careful attention to a few basic things. In those places where emulsion should be scraped off, all of it must be removed. In applying cement, the brush must deposit enough, but not a surplus. Pressure must remain long enough to set the cement in the weld, but not long enough to make it impossible to wipe off the surplus from the adjacent frames. The splice must be cleaned after the pressure is removed. Splices made following these rules will not jump and will not part.

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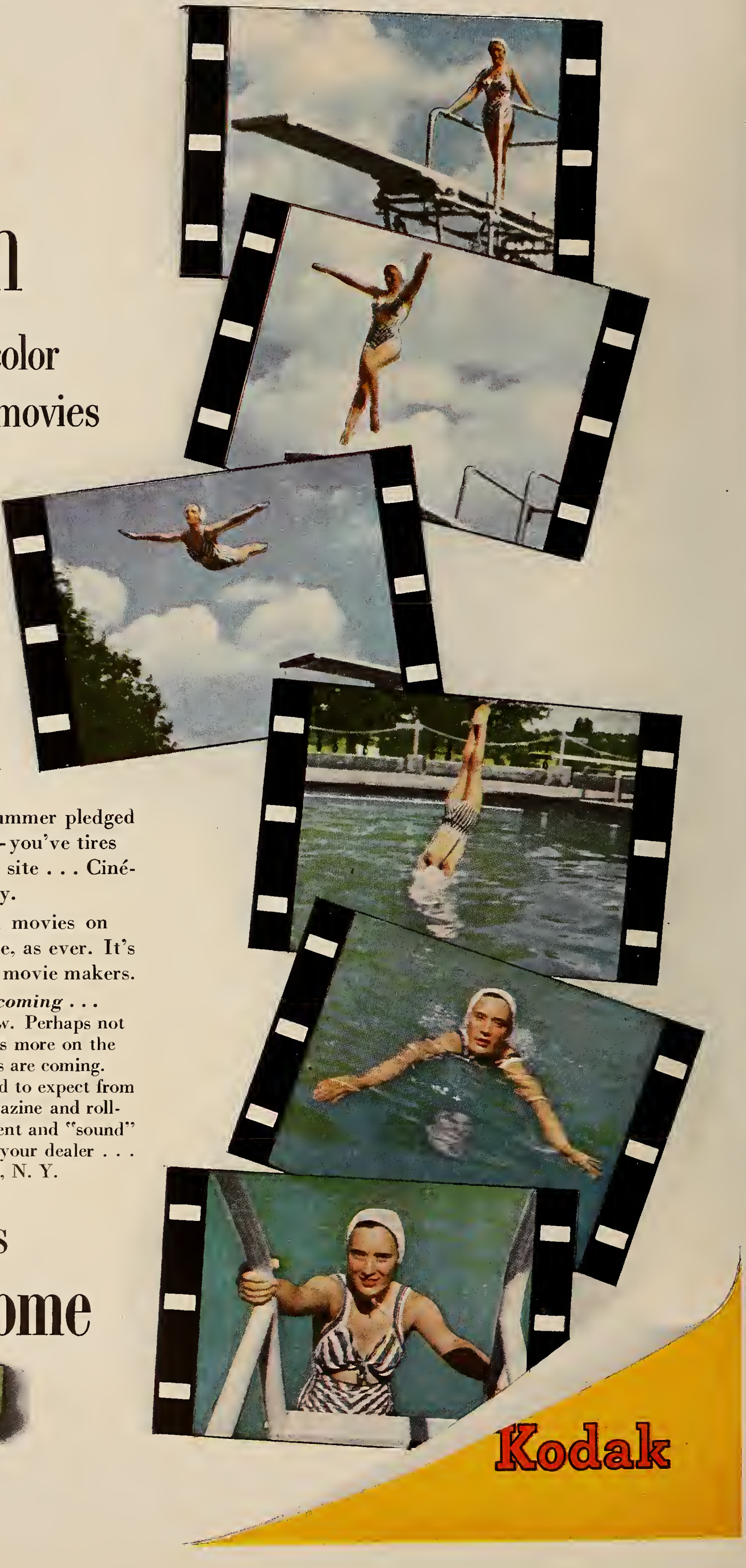

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

JULY, 1946

25c

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"It's a great day for the Irish"

3 SONGS TO REMEMBER
"Take me out to the ball game"
"Sidewalks of New York"
"In the good old summertime"

4 CONTINENTAL MELODIES
"Samarita Mio"
"Russian Revels"
"Brazil"

5 HILLBILLY HITS
"Hillbilly Hoosegow"
"There's a hole in the old oaken bucket"
"Listen to the mocking bird"

6 JAZZ AND JITTERS
"Breakfast in rhythm"
"Jiveroo"
"Jazz etude"

7 ALL GIRL MELODY MAKERS
"Tchaikowskiana"
"Pivonne"
"In an eighteenth century drawing room"

8 SONGS OF ROMANCE
"Stardust"
"Two guitars and Dark Eyes"
"Love's own sweet song"

9 SWEET SYNCOPATION
"Little Dutch Mill"
"At a Little Roadside Rest"
"Stormy weather"

10 GAY NINETIES SONGS
"I want a girl"
"Bicycle built for two"
"My Gal Sal"

11 SONGS OF THE WEST
"Carry me back to the lone prairie"
"The mountains meet the sky"
"I'm an old cowhand"

12 COLLEGE AND CARNIVAL RHYTHM
"There's a pampas moon on the campus"
"On the campus"
"Ding a lay ho"

13 SWING MELODIES
"Boardwalk Boogie"
"One man Band"
"Jingle Jangle Jingle"

14 MELODY LANE
"By the light of the silvery moon"
"Wait 'til the sun shines Nellie"
"Little grey home in the West"

15 DANCE MELODIES
"Polka Dot Polka"
"Pumpernickel Polka"
"Nola"

16 SONGS OF THE SOUTH
"Showboat melodies"
"Waiting for the Robert E. Lee"
"Dear old Southland"

17 MUSICAL VARIETIES
"Tyran Shapiro"
"Paddy coke, the baker man"
"Minute Waltz"

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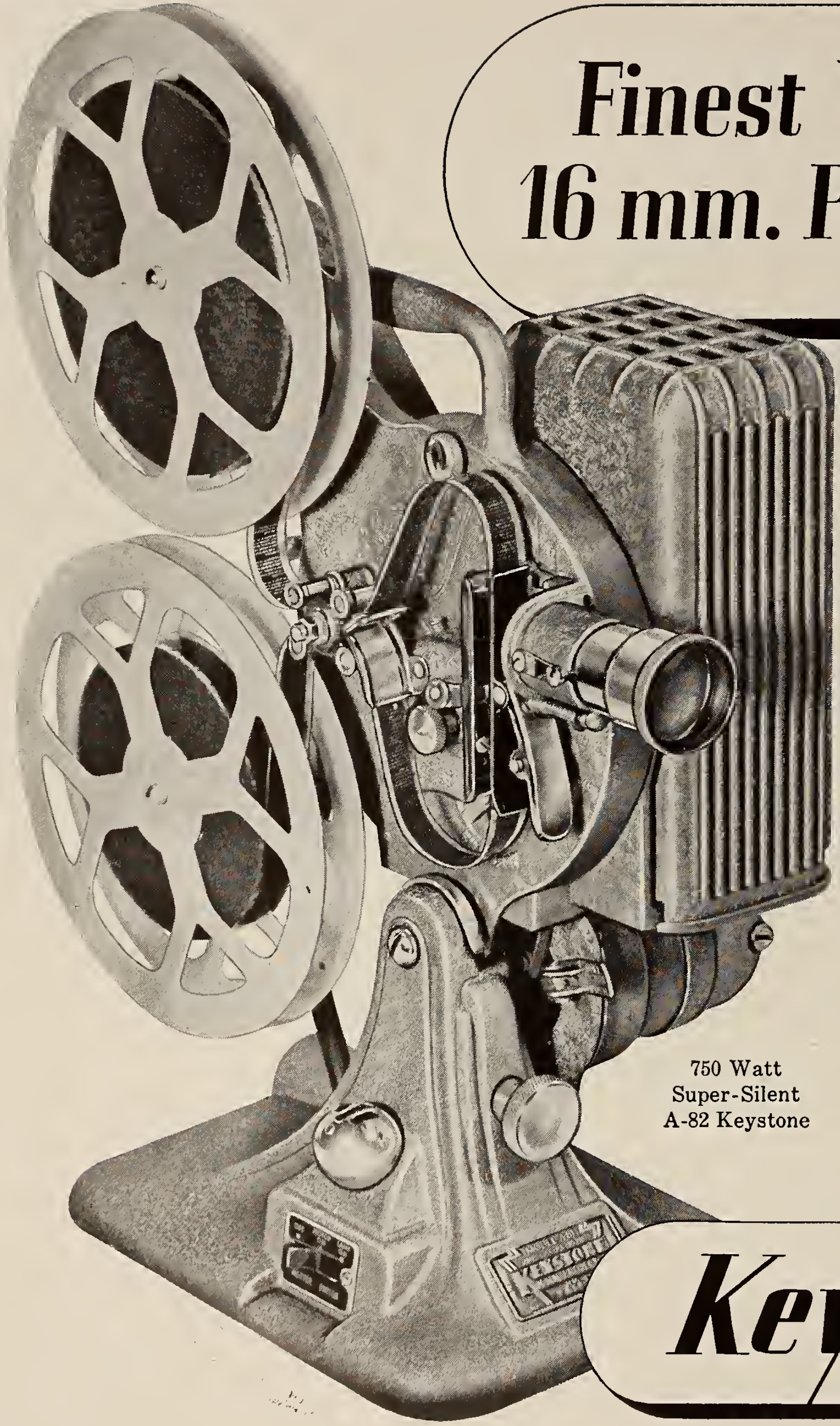

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MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 July, 1946 Number 7

Closeups 254
The ten best, *editorial* 261
Holiday with strings . . . . *William Howe* 263
They played golf . . . . *Richard V. Elms, ACL* 264
You and the zoo . . . . *Fred Evans, ACL* 265
FACL, 1946 266
A movie picnic . . . . *Marcella C. Schield* 267
Amateur clubs . . . . *James W. Moore, ACL* 270
Practical films . . . . *William Howe* 271
The clinic 272
News of the industry . . . . *James Young, ACL* 273
How closeups came . . . . *William F. Haddock* 276
Films you'll want to show 280
Free film reviews 285

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Advertising Manager

ON THE COVER: Kodachrome by John Kabel, courtesy YACHTING.

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MAKERS

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Philip D. Gendreau

Vacation memories

Photo by Arthur C. Allen, for Camp Leelanau

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GENERAL ELECTRIC

606-174M

Closeups—What filmers are doing

We have been toying recently with the alluring possibilities in a sort of modern re-enactment of the classic Stanley and Livingstone encounter, and we take this opportunity of tipping off prospective principals. They are, from the East Coast, Frank E. Gunnell, FACL, and from the West Coast, Fred C. Ells, FACL. The point is that both of these accomplished amateurs are taking to America's highways this summer in brand new trailers, loaded to the front bumpers with cameras and film. We look forward to a meeting—say around the hundredth parallel in Nebraska—and to some new and deathless greeting like Stanley's "Dr. Livingstone, I presume." We'll keep you advised.

Movie Makers announces with pleasure the election of John V. Hansen, FACL, the Amateur Cinema League's vicepresident, to the status of Associate of the Royal Photographic Society of Great Britain. Mr. Hansen was honored by the Royal for his work in the production of *The Glory of our National Parks*.

Home From The Wars: You can relax now as to the future of the photoplay in the realm of personally made movies. For, about the time you read this, all three charter members of Adventure Pictures (whose GHQ is in Passaic, N. J.) will be safely home from the wars—and rarin' to go.

These insatiable and imaginative young men are Louis McMahon, Reginald McMahon and John Maluda, each one of whom went right on filming (for the Army) during the war period. Before that time, they already had racked up *The Black Rider* (horse opera), *Mars, A Fantasy Travelog* (super science) and other epics. Postwar plans begin with a rocket trip to the moon, and they will undoubtedly end with an excursion into atomic energy.

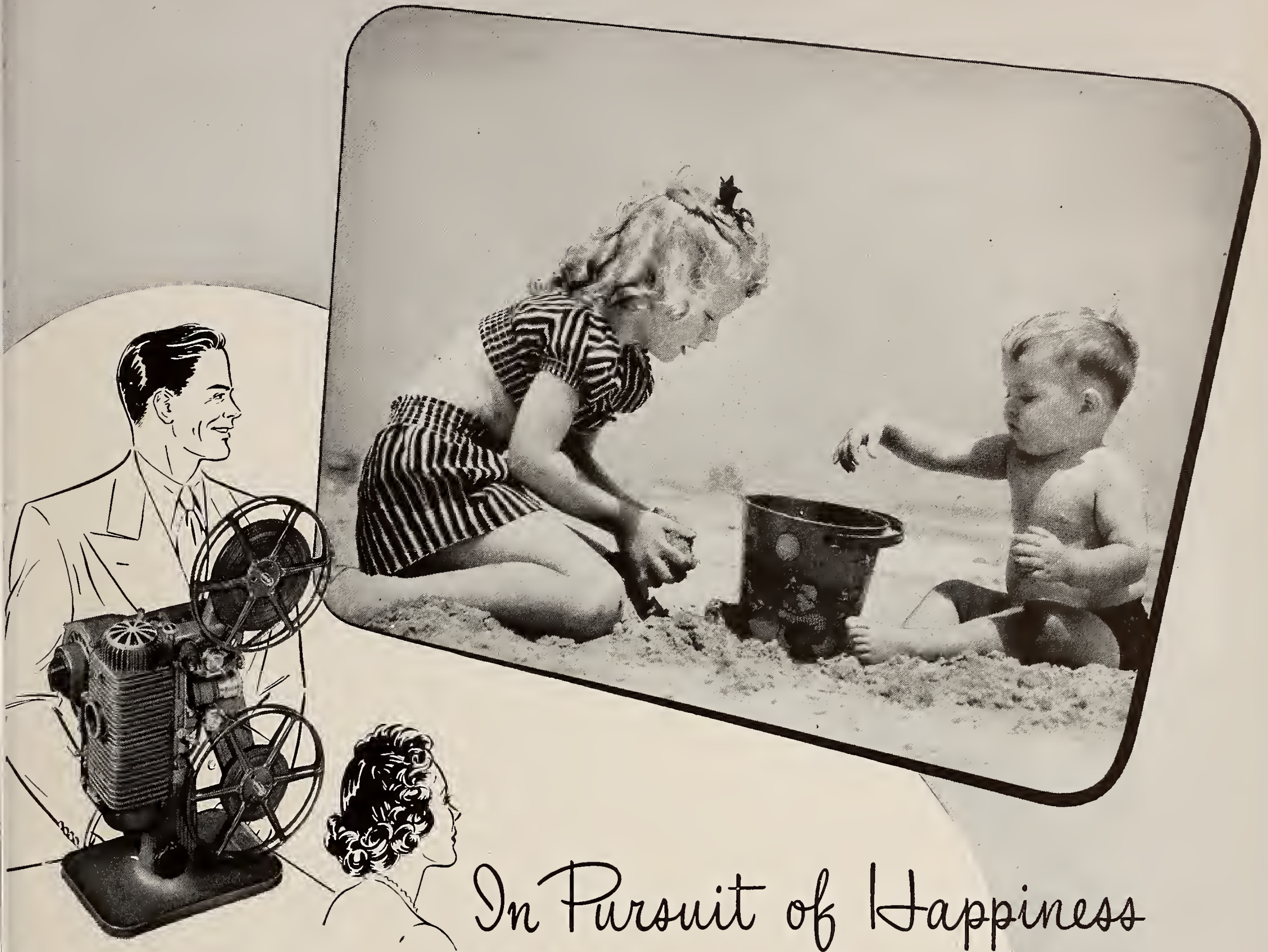
Father Edward J. Hayes, of Union City, N. J., will soon be trading his Army chaplain's khaki for the Catholic clergy's black, and he looks forward to rejoining his brother, Paul J. Hayes, ACL, in religious film production. Their *Holy Sacrifice of the Mass*, in 16mm. Kodachrome, was a 1943 Ten Best award winner. Present plans call for a similar record of the baptismal ceremonies.

Surely some of the rarest filming privileges accorded any personal movie maker during the late war were those granted to Tom J. Courtney, ACL, of Halifax, N. S. There, with the fullest official cooperation, Mr. Courtney covered every important event in the six long years of that busy port's activities. His total 16mm. footage stands at more than 5000 (in Kodachrome), and includes record sequences of troop sailings, ammunition and supply convoys, the Royal Canadian Navy escorts in action, as well as personality studies of all high Allied brass that stepped ashore in Halifax. Mr. Courtney will be remembered by many as the producer of *Royal Visit*, a Ten Best award winner, which recorded in sparkling detail the visit to Halifax of England's King and Queen, in the fateful summer of 1939.

Across The Threshold: Dan Billman, jr., ACL, and Mrs. Billman, of Minneapolis, were among the guests of honor of the Metropolitan Motion Picture Club, ACL, at its recent gala night screening in New York's Hunter College Playhouse. . . . Roderic L. Bent, ACL, of Gardner, Mass., dropped into headquarters early last month for a chat on a dozen or so accumulated technical problems. Specializes in bird and ski filming, but not concurrently. . . . Also, Frank Henniger, ACL, of St. Louis, who had been filming New York City and caught the outdoor art show held semi-annually in Greenwich Village.

No doubt about it, this man Charles B. Beery, ACL, of Minneapolis, still gets around into corners of the earth where you and I would begin whistling for the nearest St. Bernard. The rutted byways of Mexico have been his latest stamping ground, and *Life of the Mexican Ranchero* is the colorful and authentic result. Mighty refreshing, too, after the stagey exoticism of Xochimilco, the coiffured charm of Cuernavaca.

From Points South: John J. Roos, ACL, Pan-Ammed in recently from Sao Paulo, Brazil, en route to his native Holland. Mr. Roos is a director of the cine section in the fledgling Foto-Cine Club Bandeirante, of Sao Paulo. . . . Also, David Searll, ACL, chairman of the cine section in the veteran Johannesburg Photographic Society, ACL, of South Africa. Mr. Searll was on a buying trip for his newly formed Peace Distributors, Ltd., which will deal in photographic supplies of all kinds.



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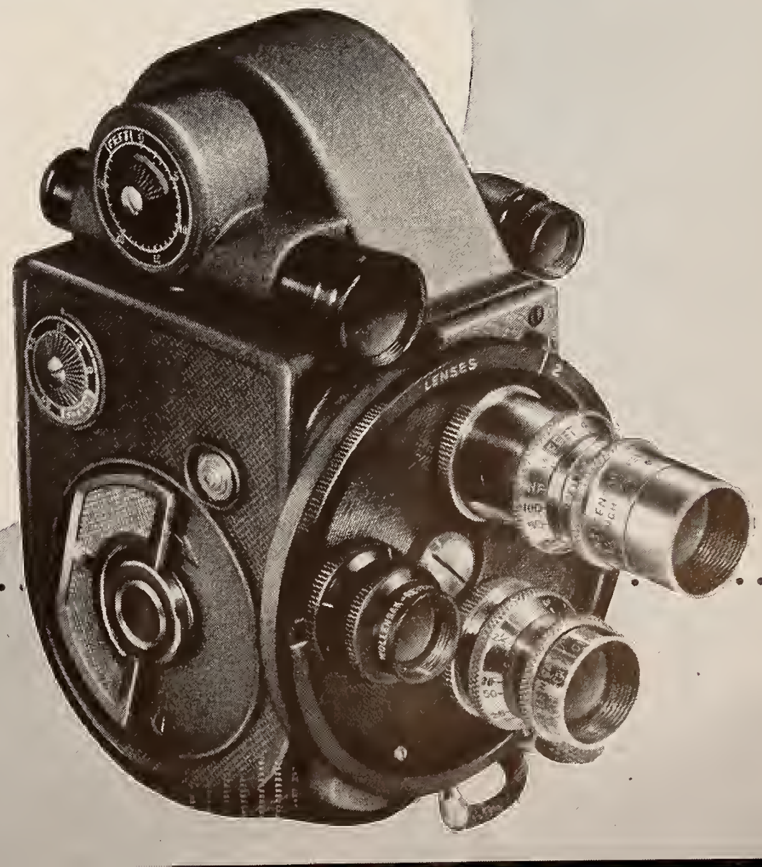

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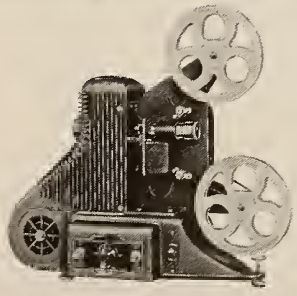

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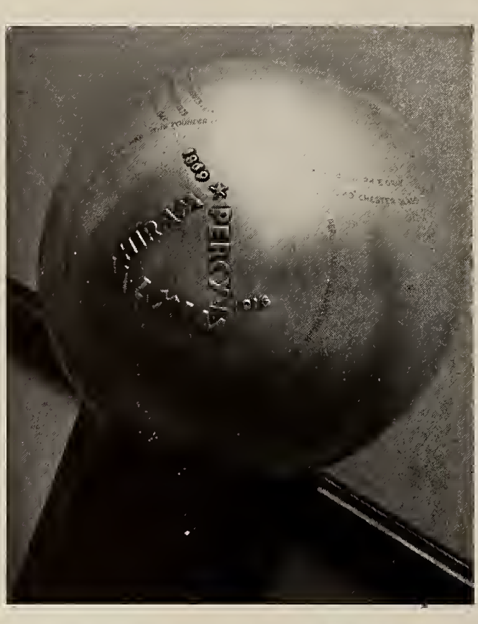


HIRAM PERCY MAXIM MEMORIAL

Plan your summer filming to compete for MOVIE MAKERS Ten Best Films of 1946 and the Hiram Percy Maxim Memorial Award!

Movie Makers Ten Best Films of the Year is the oldest annual selection of outstanding amateur movies in the world.

The Hiram Percy Maxim Memorial Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Films. It carries with it a silvered replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.00. The filmer's name is engraved on the Memorial itself.

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it, you have only to submit a film.

The judges seek only quality, and film width does not matter. Each picture is judged on its own merits. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, whether the picture be long or short, black and white or color.

The Ten Best are chosen by the staff of Movie Makers from all films seen by it during the year. The selection is not limited to League members, and any movie maker, anywhere in the world, may compete.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class and there are nine places in the General Class. The Hiram Percy Maxim Memorial Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the nine that place in the General Class of the Ten Best.

Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

Place ______________________

Date ______________________

I, ______________________________
(Name)

certify that: (Cross out inapplicable statement)

1. I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1946,

2. I have received compensation from a client for, or I have rented or sold, or I shall receive compensation from a client for, or I shall rent or sell prior to December 1, 1946,

a motion picture made by me entitled______________________

____
(Name of film)

____
(Signature)

Rules governing the selection of MOVIE MAKERS Ten Best Films of 1946 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in Movie Makers Ten Best Films of 1946 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules. Film entries submitted by persons living outside the United States must be made on film stock manufactured in the United States. Entries from persons outside the United States made on film not manufactured in the United States will not be received nor cleared from customs.

2. October 15 is the deadline. All films to be considered for the 1946 Ten Best and the Hiram Percy Maxim Memorial Award must reach Movie Makers office, 420 Lexington Avenue, New York, 17, N. Y., on or before that date.

3. To classify entries, the certificate at the left must be provided for each film that is to be considered in the final selection. Certificates must be sent by first class mail. After October 15, when the Ten Best competition is closed to new entries, a tentative selection will be made by the staff of Movie Makers for the Ten Best. Any films that are not already provided with certificates must be provided with them by November 5, 1946.

4. In the Ten Best selection, nine places are allotted to the General Class, consisting of films for which the maker has not received compensation from a client and for which he will not receive compensation from a client and will not rent or sell prior to December 1, 1946. One place is allotted to the Special Class, consisting of films for which the maker has received compensation from a client, or has rented or sold, or for which he will receive compensation from a client or will rent or sell prior to December 1, 1946.

5. The Ten Best selections are open to films originally produced in 8mm. or 16mm. widths, black and white or color, silent or sound. The selection is not open to 35mm. films nor to reduction prints therefrom.

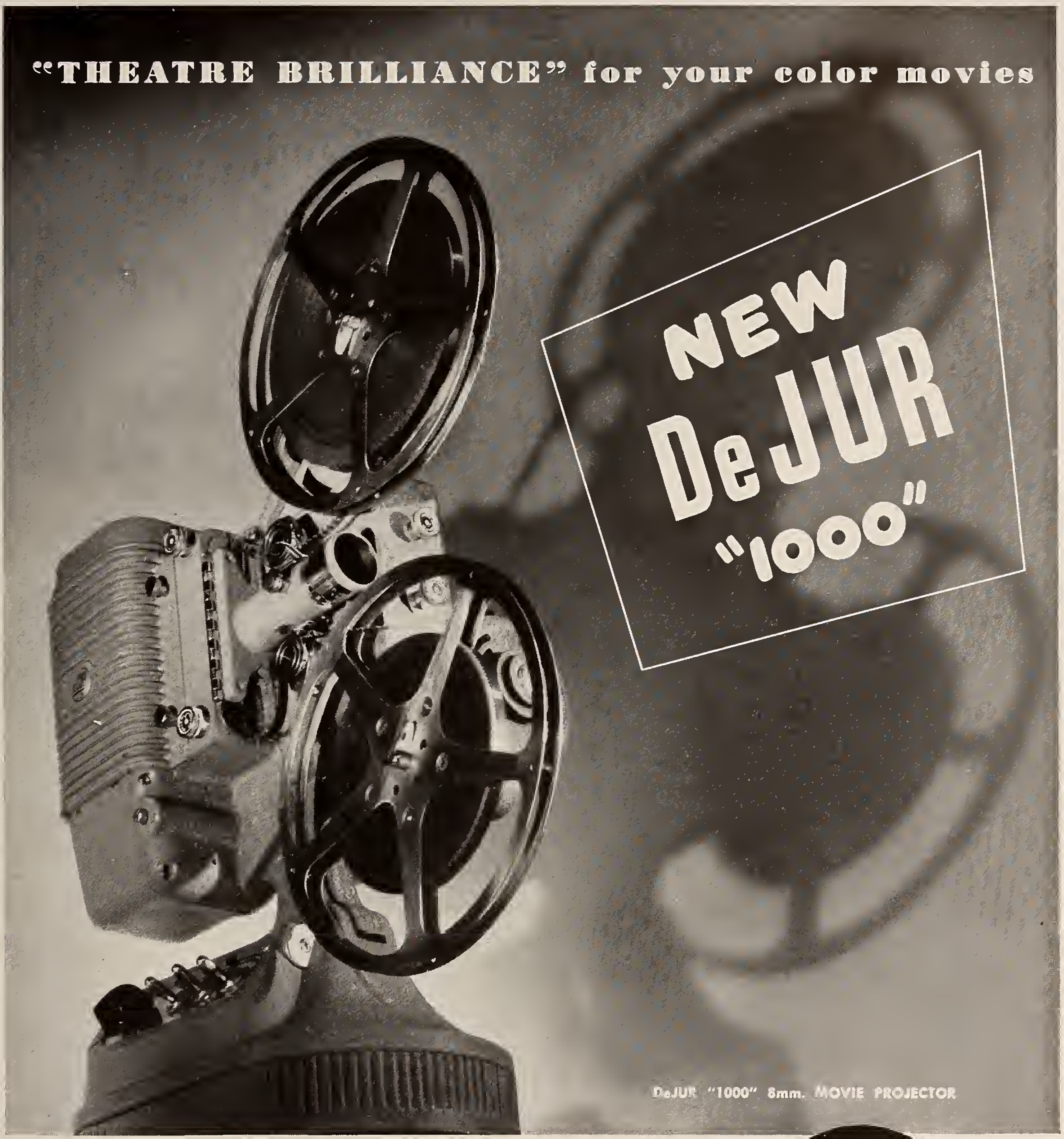
6. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Contestants may alternately arrange for the playing of records and the presentation of narratives by themselves or their agents. Musical and narrative accompaniments will be judged on their own merits. *Phonograph records for musical accompaniments cannot be received from outside the United States, and they must not be sent.*

7. Films, records and commentaries will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. The winner of the Hiram Percy Maxim Memorial Award will be chosen from among the pictures placing in the General Class.

9. Selection of the Ten Best Films, the Honorable Mentions (no fixed number of the latter) and the Hiram Percy Maxim Memorial Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

10. No officer or director of the Amateur Cinema League and no staff member of the League or of Movie Makers is eligible to compete for placement in the Ten Best or to receive the Hiram Percy Maxim Memorial Award.



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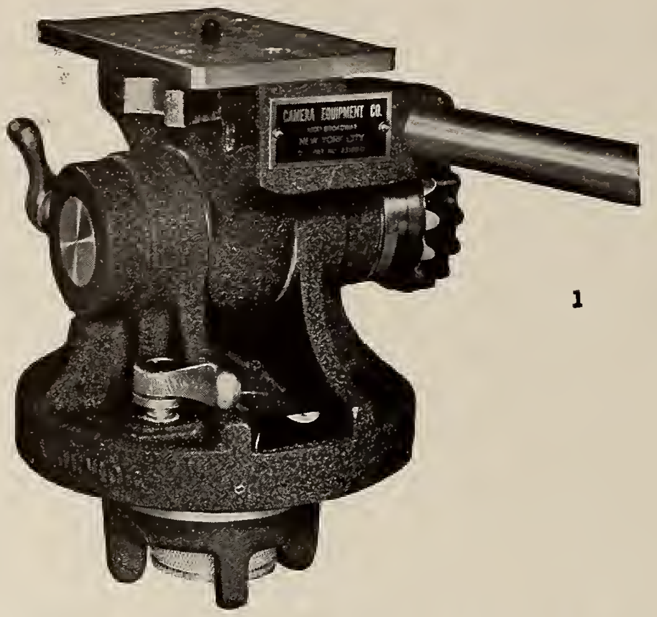

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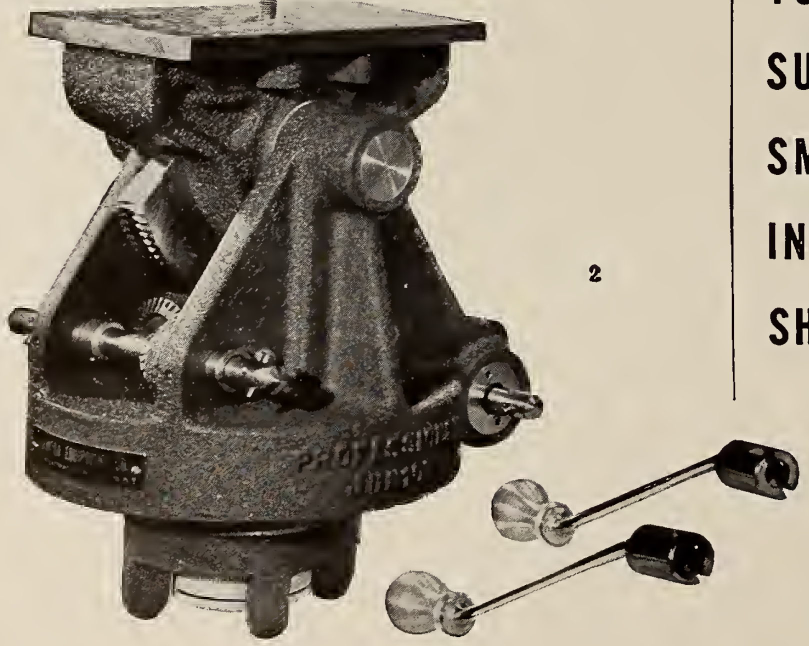

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THE TEN BEST

IN three and a half months from now all entries for selection in Movie Makers Ten Best Films of the Year will have been submitted.

After October 15, the editorial staff of this magazine will ponder and consider, weigh and balance and just plain argue about which entries shall place. We shall be conscious of a real task and we shall probably be feeling a little sorry for the group of us who must arrive at a decision in so complex a situation.

With that judicial adventure still a quarter year away, we can reflect, somewhat impersonally, on the work and fine effort that have been going, and will go, into the films that we shall later evaluate. Although a good number of submissions have already come in for the 1946 Ten Best selection, this summer will see the great bulk of the shooting and editing which will result in the place winners of the year. Our labor will come then, but you who try for Ten Best places are hard at it right now.

We hope that your work will be well planned and that you will be sure of what you intend to do with each inch of film before you shoot it. We wish you patient and methodical translation of those plans into cine footage. Great singers and actors have often said that they work for an emotional response from audiences, but they also tell us that they must, as artists, have their own emotions under strict control and never ignore technique. Filming is even more a matter for coolness and careful routine. We trust that you will be stern with those scenes that are not up to standard and that you will put them in a private reel to be looked at when you want to refresh your recollection of the past or to remind yourself how easy it is to do less than finest work, if you are not vigilant. They do not belong in your Ten Best entry.

We are confident that you will have either the wisdom to take more footage than you will need, in order to have a choice in editing, or the will power to retake scenes (if possible) that the plan calls for but that were not well filmed. We urge you not to be casual and offhand about the picture that you are making for the oldest and most respected competition in personal filming. Whether your theme is light and gay or more serious and grave, the quality of your technique should be uniformly high.

Finally, we would remind you that no amount of cinematic brilliancy can offset a lack of clarity in what you set out to do. Every hour spent in reflecting upon your movie project will bring a rich dividend, even if you have an ultimate and brief five feet of film, in the completed picture, to show as that hour's end product.

Good luck to you in your summer's work. We shall enjoy seeing it in October.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers. *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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Photographs by Ewing Galloway

• *They say there is nothing like finishing the dishes and dashing outdoors for a restful sleep in the sun; at top, housekeeping is nearing completion; below, "Mr. Mervin Mook" lazes the long afternoon away.*

Holiday with strings

A summer script that requires a minimum of artificial lighting

WILLIAM HOWE

THE script that follows was written for lazy weather, designed—except for a few scenes—to be shot right in your own backyard. With summer here you won't want to be bothered by setting up a lot of lights and torturing your family and yourself with difficult routines under the hot lamps. The story itself requires few "props" that the average family will not have on hand as standard household articles.

Don't take the script too seriously or literally; give your own imagination a chance to show up in celluloid. Make whatever substitutions you like in regard to specific locales, "props," action or characters. If you want to work your young daughter into the film rather than a son, substitute a game of jacks or hopscotch for the game of catch on the front lawn. Embellish and elaborate on the situations in any way you like, for it is these deviations that will make your film personal and distinctive. It's all yours!

FOUR FEET IN A YARD

(For your title shot, superimpose the title over a closeup of four feet—those of the two principal characters—resting on the grass in front of their respective lawn chairs).

1. *Fade in. Medium shot.* Mr. and Mrs. Mervin Mook are at the kitchen sink finishing up the lunch dishes. Mr. Mook, replete in gingham apron, dries rather lackadaisically; and his mind is obviously on a cool glass of beer and the serial he was reading in the *Post.*

2. *Semi-closeup.* A more revealing glimpse of Mr. Mook's world weary expression as he gives a plate the "once over lightly."

3. *Semi-closeup.* Mrs. Mook takes the last dish from the sink, rinses it and hands it to Mr. Mook.

4. *Semi-closeup.* Mrs. Mook remarks to her husband:

Title: *"Let's go out in the backyard and* relax. *If we stay in the house we'll putter around all afternoon."*

5. *Closeup.* Mr. Mook's expression brightens up considerably at this suggestion. He nods happily in approval.

6. *Medium shot.* As Mr. Mook removes his apron and Mrs. Mook puts the last dish away, Junior runs into the kitchen and tugs at his father's sleeve.

7. *Closeup.* The second generation looks earnestly up at Papa and says:

Title: *"Daddy, take me to the beach!"*

8. *Semi-closeup.* Mrs. Mook shuts the cupboard door, turns around and shakes her head in negation as she replies:

Title: *"Daddy wants to rest this afternoon. Run along and play."*

9. *Semi-closeup.* Mook is surprised but pleased at his wife's insight, and he backs her up with a hearty affirmation and a gentle swat at the young man's posterior, to send him on his way.

10. *Medium shot.* The smiling Mr. Mook steps out the back door with pipe and magazine, all set to enjoy the lawn chairs and balmy weather.

11. *Medium shot.* He selects a comfortable chair in the garden and settles back to take a long, easy draw on his pipe.

12. *Medium shot.* Mrs. Mook pulls up another lawn chair and joins him with her knitting or sewing basket. She carries a palm leaf fan.

13. *Semi-closeup.* Mrs. Mook takes out her knitting and tries a few stitches.

14. *Medium shot.* Mr. Mook is engrossed in his magazine, but Mrs. Mook seems generally distracted by the different things about the yard. She drops her knitting to her lap, picks up the fan and looks about her.

15. *Semi-closeup.* Mrs. Mook looks over toward her husband and says:

Title: *"It's a shame to let the garden hose lie out in this hot sun."*

16. *Semi-closeup.* Mr. Mook looks across at her, a slight cast of suspicion in his eyes, and removes the pipe from his mouth.

17. *Medium shot.* He takes the hint, gets up and walks over to where the hose is lying.

18. *Medium shot.* Mook begins to reel in the hose.

19. *Closeup.* His hands make the final loops in the garden hose, throw it back into the shade and rub together in an attempt to wipe off some of the dirt.

20. *Medium shot.* Mook rejoins his wife; Mrs. Mook smiles benignly as he sits down again.

21. *Semi-closeup.* Mr. Mook settles back in his chair. He relights his pipe and finds his place in the magazine. Fade to:

22. *Semi-closeup.* Mook—still in the chair—has lapsed into an afternoon snooze, with the magazine and pipe now in his lap. Suddenly drops of water splash on his forehead; he rouses himself from his nap, blinks and wipes the drops of water from his face. He looks up at the cloudless sky, completely bewildered. Then he turns in his chair and looks behind him.

23. *Long shot.* Junior has recruited the other children in the neighborhood who didn't get to the beach, and they are all dancing merrily in the spray from the garden hose—let the drops fall where they may. Mrs. Mook has been sitting safely out of range of the shower.

24. *Medium shot.* Mr. Mook jumps to his feet, wipes his face and hair with his

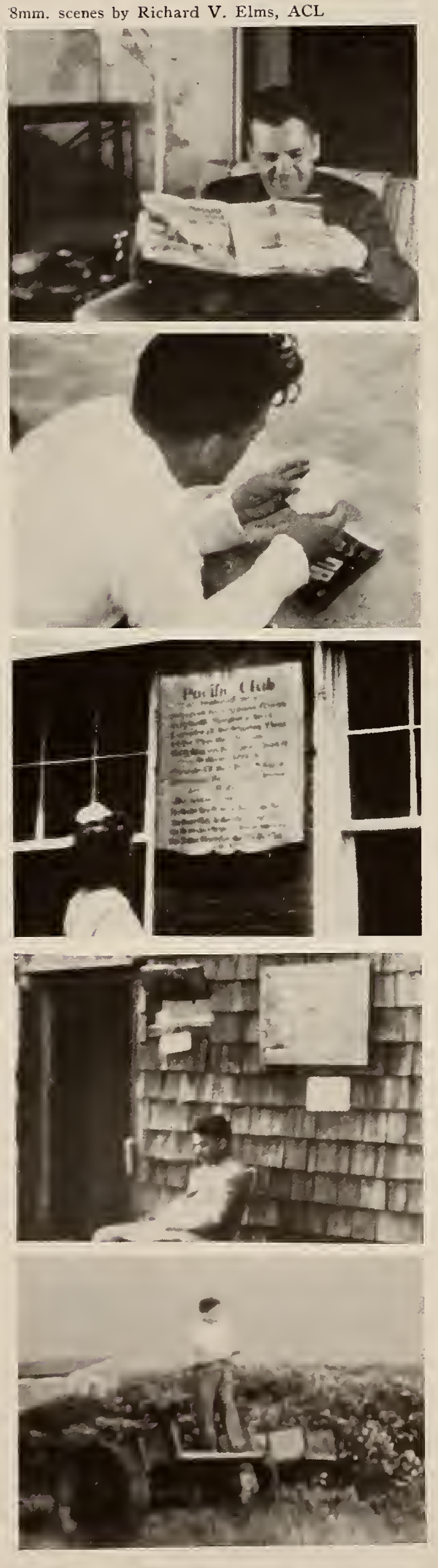
[Continued on page 274]

THEY PLAYED GOLF

But, in "Nantucket Turnabout," she called the turn

RICHARD V. ELMS, ACL

8mm. scenes by Richard V. Elms, ACL



• Even though dejected in his story, the author found Nantucket to be a perfect setting for a "movie vacation."

THE basic purpose of *Nantucket Turnabout* was the same as that of countless amateur movies—to make a picture about a vacation which would be different enough to merit the interest of a club audience as well as of the amateur's immediate family and friends.

This idea was little more than a tantalizing challenge until I was fortunate enough to see a Ten Best movie about Nantucket. Right then, my wife and I knew where we wanted to spend our next vacation. The locale of the picture was established, but, at the same time, the basic problem remained unchanged. How could I make this a *different* picture? An honest review of my talents as a movie maker had convinced me that the difference must be in the story and not in the actual filming. This realization, added to my notion, borrowed from MOVIE MAKERS, that a movie should tell a story, finally started me thinking along productive lines.

About two years previously I had planned a short vacation over the Fourth of July and had appealed to the Amateur Cinema League for a movie treatment. Their suggestion was that I open the film with a letter inviting our friends to join us for a weekend of being lazy and of doing as they pleased. Then, each sequence of bathing, bicycling or tennis playing was to be preceded by a shot of one of the group being forcibly dragged away from lazy relaxation to join the others in strenuous activities. The title of the picture was to be *Independence Day.*

The basic theme was one of conflict. It had the real virtue of a "twist" provided by the title and also it permitted filming without much advance planning. Just about anything you did might be fitted into the script, and your friends did not have to do much acting.

That picture was my first attempt at filming anything beyond simple record shots of family events and places visited. The conflict idea and the broadly written script which permitted improvisation were still good suggestions around which to build a "different" Nantucket picture.

With this to go on, I searched for conflict. Vacation to me is *golf* with just enough sightseeing mixed in to enable me to talk intelligently with friends who may have visited the same place. My wife is also a golfer, but she likes to move around and "see the sights." Could not the two ideas be exaggerated and be made into a simple little comedy in which I try, without much success, to play golf, while my wife tries, with considerable success, to visit the places of interest. Why couldn't I remake *Independence Day?*

I tried to write a script, but turned out only some classic "doodles." I was stalled by the bugaboo which always bothered me and which, I suspect, causes other amateurs at least a little trouble. I could not think of a good ending, and good in this case meant different. After wasting several hours, my wife reminded me that the packing had to be done; so, the ending was left for subsequent inspiration. That it did come later was just good fortune.

I spent the first few days in Nantucket looking around for picture material. No real planning of shots was done, but I made a general survey of what might provide an interesting movie. This also served the purpose of convincing my wife that the visit was our vacation and not just my movie expedition. In addition, I looked over the postcard displays in the local stores, which showed the major points of interest from their best filming angles.

With this background, I went to work once more on the script. Whenever there is a conflict, some one has to win. Since women seldom make good comedy foils and are even less likely to care for any picture in which their husbands are triumphant, it was essential that I come out on the small end of the deal. This end could easily have been accomplished by filming several futile attempts to sneak away for some golf. Then we might both go sightseeing and, as a special favor, I would be allowed

[Continued on page 274]

YOU AND THE ZOO

How to get good results when you film the beasts

FRED EVANS, ACL

A FEW years ago, Belle J. Benchley, curator of the San Diego Zoo, wrote a book, *My Life In A Man Made Jungle*. Reading of her life's work, I felt a growing desire to make a movie about captive animals which would appeal to young and old, and I eventually undertook the project.

The final screen result, 175 feet of 8mm. Kodachrome, proved, I believe, that the movie zoography idea was a happy thought. The experience gained in this filming may be of some assistance to the cameraman who is planning a zoo film. Some of it came in the hard way, but a few short cuts were discovered.

A brief outline of the finished picture will show how a logical beginning and ending were planned and tied together by a thread of continuity.

The film opens with a closeup of a fireplace; on a background of flames, a title fades in, *Fireside Pictures present*, followed by the main title, *The Jungle Parade*. The opening scene shows a father, a mother and a young son in a living room. Father is reading a book which a closeup shows to be *My Life In A Man Made Jungle*. The suggestion is made through spoken titles that the parents take their son to visit the "man made jungle." The sequence fades out and there fades in a series of short closeups of a car ignition key being turned on, a moving gear shift, an accelerating speedometer and a spinning wheel dissolving into a car moving along a scenic road, over which is double exposed the title, *Heading South*.

Faded in upon a "San Diego Zoo" sign, the trio is shown entering the gate. The animal shots follow with descriptive titles or closeups of signs when necessary. Intercut between some of the animal sequences are closeups of the trio's feet walking across the screen at varied angles.

The closing zoo sequence begins with the title, *As Shadows Fall*. Final late afternoon glimpses of the animals include the bears still begging.

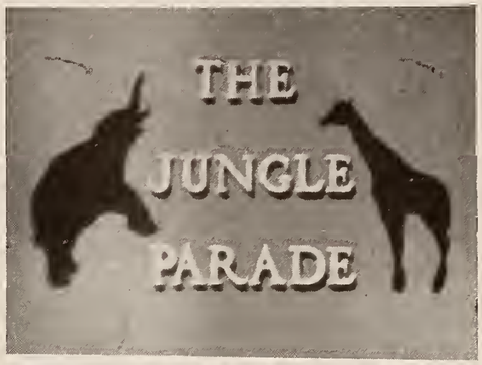
The visit comes to a close. The little boy is shown at home in his bed surrounded by toy animals. The parents are seen in the living room seated before the fireplace. Over a closeup of the fireplace is faded in *The End*.

Changes and substitutions of this simple story can easily be made. Instead of Belle Benchley's book, the parent could be showing a child's animal book to the youngster, and the zoo trip idea could develop from it.

The shots of the trio's feet served as a simple method for tying in a little continuity and to separate some of the animal sequences. Also, in an unobtrusive manner, they remind the audience that the visiting family is still present and enjoying the same sights. It was not necessary to consume valuable time in the zoo, to make these shots. They were made at leisure several days later on a quiet roadway near home, care being taken that the actors were similarly dressed.

[Continued on page 281]

8mm. scenes by Fred Evans, ACL



• Animals are excellent fare for movie cameras as well as for small children; the combination is perfect for a summer picture.

Swiss Photo Studio

RUSSELL C. HOLSLAG, FACL

Al. Morton, FACL

AL. MORTON, FACL

Maxwell's Studio

WILLIAM W. VINCENT, JR., FACL

FACL, 1946

The ACL adds three Fellows to the League's honor roll

THE Amateur Cinema League presents its sixth group of Fellows who were elected to this honor at the Twentieth Annual Meeting of its Board of Directors this year.

The Fellowship of the League, created in 1940, was first given in 1941 to five members, leading all of whom is the name of Hiram Percy Maxim, FACL, the late Founder of the League, to whom the first and a perpetual Fellowship was awarded posthumously. The Fellowship award is made annually at the pleasure of the Board of Directors upon the recommendation of the Executive Committee of the League. A Fellow must be a member of the League, and the honor is co-terminous with membership, save in the one instance of Mr. Maxim.

Fellowships are given to League members who have served the cause of movie making with distinction, whether they are actual filmers or not. With the 1946 elections, the total of Fellows now living stands at twenty three.

There follow in alphabetical order the names of the 1946 Fellows of the Amateur Cinema League, with the citations made by the Executive Committee in its nominations.

Russell C. Holslag, ACL. Expert technician, writer, teacher and counsellor, he has won the gratitude of a generation of personal filmers for his active and generous service to them in the years when the technique of general motion picture making was being developed; as the technical consultant of the Amateur Cinema League, he was an important factor in creating and stating this technique; later, as advertising manager of Movie Makers, he placed the same readiness to help at the service of newcomers to the amateur movie industry; leaving this connection with the amateur phase of general movies, he has served as a technician and an executive in the commercial field, where his broad knowledge and ethical standards have won him new recognition.

Al. Morton, ACL. An intelligent and tireless amateur, he has not only filmed well but has aided other amateurs to better accomplishment; as an officer of his local organization, the Utah Cine Arts Club, he has worked for its success in both policies and programs; as a Movie Makers author, he has brought technique and methods to the service of many; he has designed serviceable additions to amateur filming tools; a good citizen of his community, he has placed his ability and his movies at the service of various enterprises in Salt Lake City, his home; he embodies the highest type of amateur, who creates fine work, shares his knowledge with his fellows and works for the betterment of community life.

William W. Vincent, jr., ACL. An able and imaginative amateur, he has infused charm into his family films *(Dad and I Took a Walk)*, interest into his impersonal records *(Jewels of the Sea)* and accuracy into his scientific studies *(Honey Harvest)*—with all of which he has won high awards; a founder member of the Kenosha Movie Makers Club, he has served continuously on its board of directors, and also as a contest judge and guest program provider for many neighboring Wisconsin units; generous and public spirited, he gave unstintingly of his time and talents during the war years, both in production and exhibition, a way of life which he has continued since then as official cinematographer for the Kenosha Hospital Auxiliary and in an

[Continued on page 282]

A MOVIE PICNIC

Where filming was the chief lure

MARCELLA C. SCHIELD

PICNIC time is here again, and no club's activities are complete without a gay picnic to record on film.

A summer outing is so essential to a club's welfare that, in southwestern Wisconsin, three movie clubs get together and have their annual picnic at the same time.

Since the Amateur Movie Society of Milwaukee, the Ra-Cine Club and the Kenosha Movie Makers Club are geographically fairly close, they decided to hold annual picnics on one date and to have one large affair, instead of three small picnics. When we decided to hold our picnics together, we knew that we must have a shorter name for the event, rather than to call it the picnic of—and then to rattle off our three long club names.

Since our three cities are all along Lake Michigan, we decided on the name, "Lake Shore Movie Makers," which we would use whenever our clubs arranged any function. The name was originated only for convenience. There are no elected officers, but a chairman for each event is selected from the city which acts as host; members of the committee are selected from the other two clubs. In 1943, the Kenosha club was host to the first picnic of the Lake Shore Movie Makers. In 1944, Racine was host and, last year, our Milwaukee club had the honor, and we tried to make the event as full of movie making opportunities as possible.

Arranging a large picnic for movie makers requires a great deal of activity, and the chairman must think of many things that are never considered in planning for a different group. For our picnic, we had a specific person in charge of each of these activities—children's games, adult games, purchasing prizes and signs and displays. The other two clubs appointed two persons each, to help the committee on the day of the picnic. As in any situation, it is well to pick somebody with an aptitude for the work to be done. For the children's games, we chose a woman who managed several outdoor birthday parties for her small son and had filmed them as well; so, she had experience in knowing what would be of interest to children and also what would make a good picture. All of the games were selected with filming in mind, because, since we are all movie makers, there were going to be a lot of cameras there, and the more good things to shoot, the better the picnic.

In arranging a picnic for a movie club, one must consider the cinematographic quality of the picnic site, seeing to it that the contestants will be looking into the sun and not away from it, when the games are in progress. The cameramen therefore will never be placed at a disadvantage.

A site should so be selected [Continued on page 277]

Fig. 1

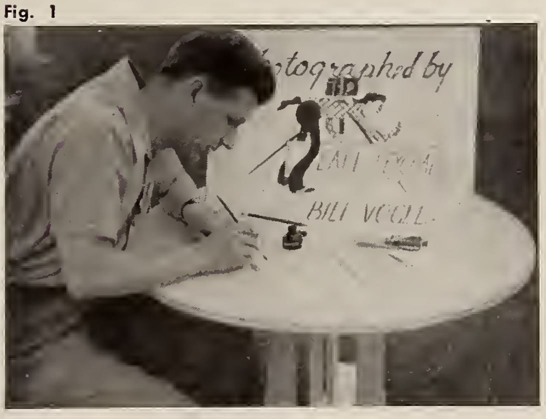
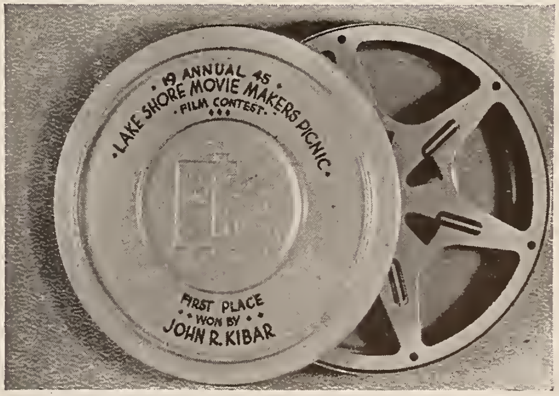


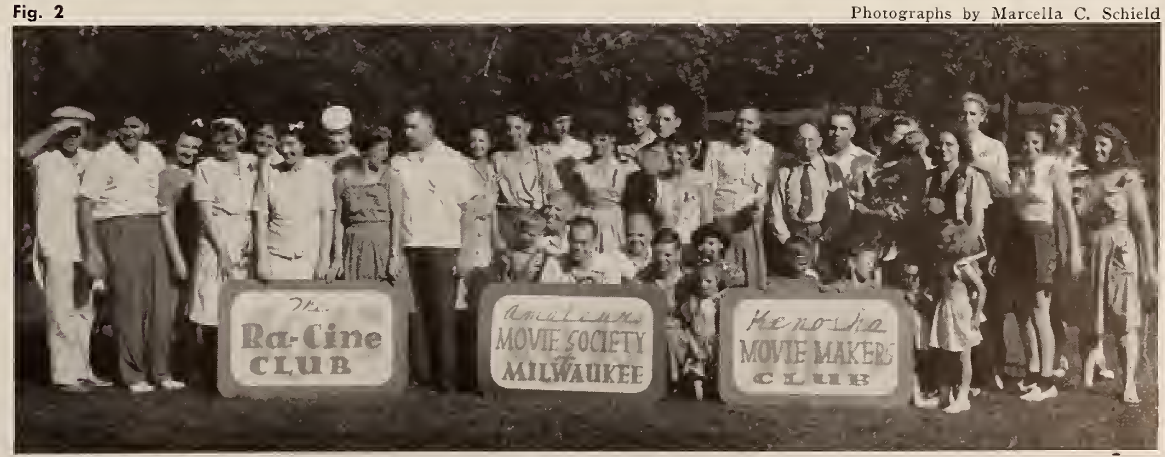
Fig. 3

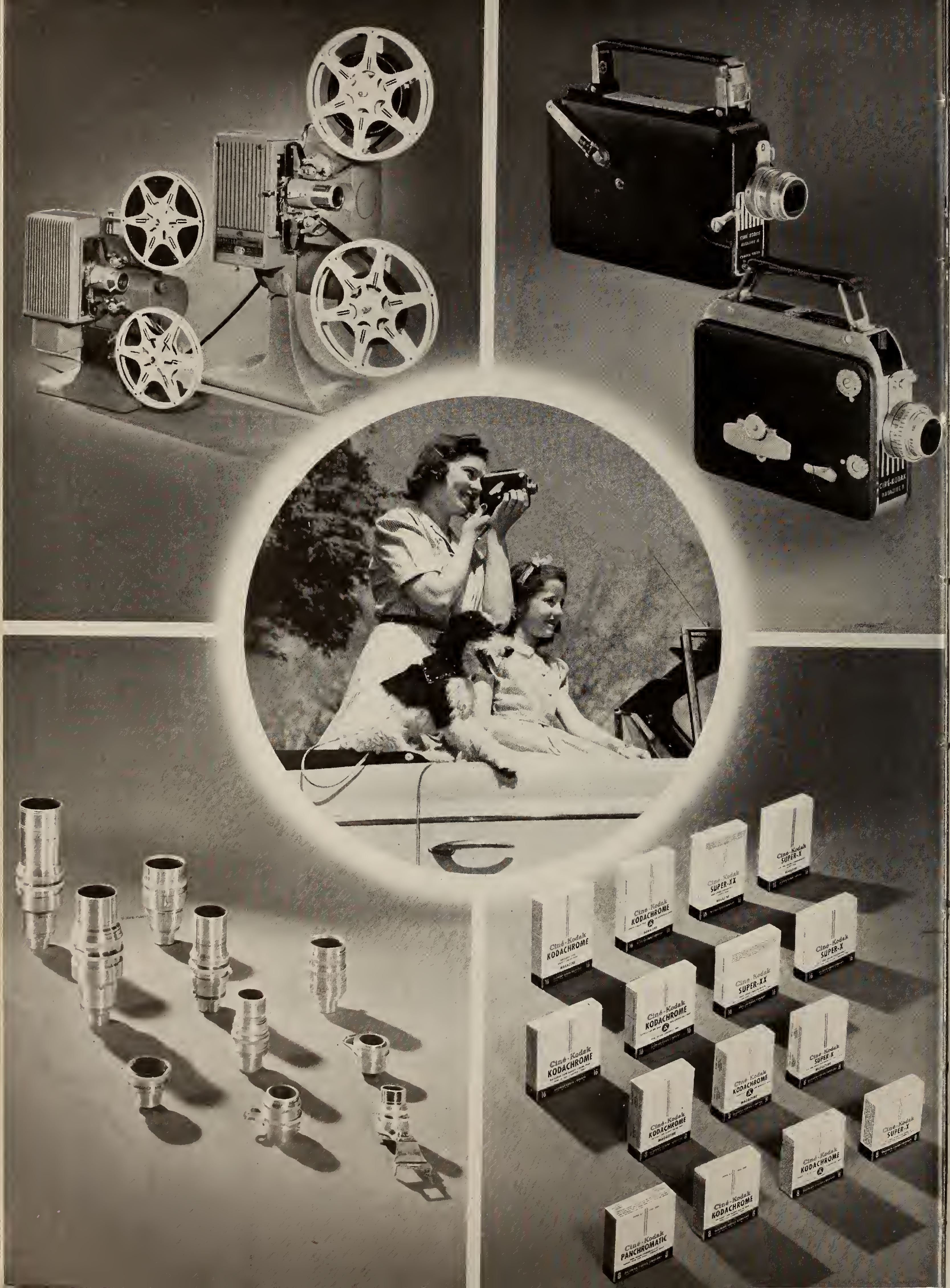


• Fig. 1 shows credit titles for picnic filmers, lettered on spot; Fig. 2 is a group portrait of participating clubs; Fig. 3 is one of the prizes awarded for the best film made about the picnic itself; many inexpensive prizes were employed to arouse interest.

Fig. 2

Photographs by Marcella C. Schield





CINÉ-KODAK MAGAZINE 16
CINÉ-KODAK MAGAZINE 8
Ciné-Kodak KODACHROME
Ciné-Kodak SUPER-XX
Ciné-Kodak SUPER-X
Ciné-Kodak PANCHROMATIC

You can look forward to magnificent movies...

now that Ciné-Kodaks, Kodascopes, and Kodak movie-making accessories are on their way back

HERE'S the present Ciné-Kodak and Kodascope line-up: Ciné-Kodak Eight-25—low-cost, fixed-focus, *f*/2.7 lens, loads with roll film. Ciné-Kodak Magazine 8—focusing, *f*/1.9 lens, takes interchangeable film magazines (black-and-white and full-color Kodachrome), can be equipped with telephotos, makes slow-motion movies, too. Ciné-Kodak Magazine 16—16mm. counterpart of the "Magazine 8," loads in addition with super-fast "Super-XX 'Pan.'" Ciné-Kodak Special—most versatile 16mm. camera this side of Hollywood.

Kodascope Eight-33—low-cost, 500-watt lamp, *f*/2 lens. Kodascope Sixteen-10—reasonably priced, 750-watt lamp, *f*/1.6 or *f*/2.5 lens; accepts other lenses, other lamps. Kodascope Sixteen-20—same lens-lamp versatility, plus push-button operating convenience. Sound Kodascope FS-10-N—reasonably priced sound *and* silent 16mm. projector of exceptional tonal qualities.

Quantities still small in comparison with demand. Best suggestion—keep in touch with your Kodak dealer.

Accessories ready now

The Kodak movie accessory picture, in many departments, is reassuringly bright. Lenses, filters, carrying cases, film reels and cans—many are on your dealer's shelves today, others are on the way, and by year's end you should be able to obtain just about every Kodak movie accessory supplied prewar . . . with many offering marked functional advances. Keep in touch with your Kodak dealer.

—and how about Ciné-Kodak Film deliveries?

Trouble with film, of course, is that civilian film production started from scratch a few months ago. Kodak had none . . . dealers had none . . . you had none. To supply *all* dealers with *all* film types for *all* customers adds up to a tremendous total—which Kodak is doing its level best to provide—and in the face of difficult manufacturing, shipping, and distribution problems . . . Eastman Kodak Company, Rochester 4, N. Y.

Keep in touch with your Kodak dealer

Kodak

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

C. Manley DeBevoise, ACL

• The thirteenth annual gala screening of the Metropolitan Motion Picture Club, ACL, featured a packed theatre and an excellent selection of amateur films.

Thirteenth for MMPC Seven hundred members and guests of the Metropolitan Motion Picture Club, ACL, in New York City, crowded Hunter College Playhouse for the recent thirteenth annual gala screening by that veteran unit. Featured on the program was the first public showing in the New York area of *While The Earth Remaineth,* 1945 Maxim Award winner by Frank E. Gunnell, FACL, of Staten Island. During the intermission ceremonies, Colonel Roy W. Winton, ACL, editor of MOVIE MAKERS, made a formal presentation to Mr. Gunnell of the silvered replica of the Hiram Percy Maxim Memorial, first awarded to him in December of last year.

Contest in Chicago A two part contest, for individual and for group productions, has been announced by the Chicago Cinema Club, with the closing date set for February 1, 1947. Entries in the individual class competition will be judged in 8mm. and 16mm. divisions, while the maximum footage in both classes of the contest has been limited to fifteen minutes of screen time. A late regular meeting of CCC featured a "one woman" screening by Erma Niedermeyer, ACL, of Milwaukee, 1943 Maxim Award winner. Seen on the program were *Lend Me Your Ear, Hold The Lie, Please, The Charm of Living, It Runs in the Family* and *Ducks vs. Hunters.*

Midwest on move Those peripatetic personal filmers of the Midwest are on the move again. The Metro Movie Club, from Chicago, for example, skipped down to Rockford, Ill., and, as guests of the Rockford Movie Makers, presented *Mexico,* by William Thumann, ACL; *Sunday Afternoon Safari,* by Arthur H. Elliott, ACL, and *Charm Spots of the Deep South,* by M. Baker, ACL.

Some two weeks later the Amateur Movie Society of Milwaukee, ACL, trekked into Chicago, where they offered to Metro *Insect Life,* by Al Wudtke; *Mostly Water Lilies* and *Apple Blossom Time,* by William Verburgt; *Amen!,* by Erma Niedermeyer, ACL, and *Redouble Trouble,* a club production. In the meantime, a posse from Rockford had descended on the Kenosha (Wisc.) Movie Makers, the Ra-Cine Club was visiting Milwaukee, Metro had called on their neighbors in Chicago's South Side Cinema Club, etc., etc. This should give you a general idea.

Sixth for Lubbock A cake bearing six candles and a party carrying out the theme of the early West marked the sixth anniversary of the Hub Cine Club, in Lubbock, Texas. Melvin Copp, ACL, gave a brief history of the club and Dr. W. A. Petty, ACL, presided at the installation of E. C. Pool, ACL, president; Tom Clark, vicepresident, and Keith O. Peterson, ACL, secretary treasurer.

Winners in Westwood The annual spring festival of fine amateur films presented by the Westwood Movie Club, of San Francisco, was held this year in the auditorium of the city's Aptos Junior High School, before packed attendance. Seen on the program were *While The Earth Remaineth,* by Frank E. Gunnell, FACL; *Chromatic Rhapsody,* by the late Robert P. Kehoe, FACL; *Outside the Big Top,* by Guy Nelli, ACL, of Los Angeles, and *Grand Canyon,* by Fred Harvey, ACL. Mr. Harvey, as president of the Westwood unit, has been on the air recently over San Francisco's KQW, on the *Highlights and Shadows* program.

Fifth for Parkchester The fifth annual movie show of the Parkchester Cine Club, ACL, in New York City, was held early last month in St. Helena's auditorium, in that residential development. Seen on the program were *Bryce Canyon and Yosemite,* by Alec Grossman; *Eleanor at the Zoo,* by Herbert Oesterle; *St. Helena's on*

[Continued on page 278]

• Kansas City Amateur Movie Makers in Barnard's Camera Shop projection room.

PRACTICAL FILMS

The general movie as used for various purposes

WILLIAM HOWE

THUNDER UNDER MEXICO

A spouting volcano and a United States Army helicopter are sure fire material for an exciting film. E. Tad Nichols, ACL, who proved his camera prowess with *Navajo Rug Weaving*, a 1945 Ten Best winner, made the most of these opportunities in his recent record of the Mexican volcano, Paricutin.

Mr. Nichols's picture is packed with dynamic scenes of this most dramatic of all nature's phenomena: hot bomb and smoke expulsions taken over the crater and from vantage spots on the ground; cascades of seething lava; the pestilential shower of ashes on the nearby farms.

Always a stickler for perfection, Mr. Nichols made three trips to Mexico to record the activity of Paricutin. He feels that he has finally achieved his goal with this last 400 foot color film, thanks to favorable weather and the helicopter. Engrossing as pure entertainment, the film will have a special interest for geology students and other educational groups. For information concerning this film, address your letters to E. Tad Nichols, Route 6, Box 685, Tucson, Ariz.

ROYAL FAMILY

In line with the current interest in Shakespeare which Laurence Olivier's monumental production of *Henry V* has stirred up, Eastin Pictures has secured two fine interpretations of scenes from *Macbeth* and *Julius Caesar*. The rôles are performed by such polished professionals as Felix Aylmer, Wilfred Lawson and Cathleen Nesbitt; and a sensitive job of scoring contributes greatly to the forcefulness of these dramas. It is difficult to conceive of a more attractive way to introduce young students to The Bard, for the sheer melodramatics of these excerpts should win over even those who have not learned to appreciate the beauty of the poetry.

These two films will doubtless become a standard part of the film library of every progressive school, and they will certainly have great appeal for literary clubs and cultural organizations. Eastin Pictures Company, 707 Putnam Building, Davenport, Iowa, is the exclusive distributor for these and other educational movies.

CAT NIP-UPS

The fascinating shenanigans of a litter of kittens have never been more successfully exploited than in Alexander Hammid's new picture, *The Private Life of a Cat*, running a half hour of monochrome with sound on film. Mr. Hammid has combined patience (several all night vigils) with some astute telephoto work, to produce a remarkable saga of his feline family. Maya Deren, a skilled experimental cinematographer in her own right, has written and recorded a fine narration, while the piquant original score by Gene Forrell points up the sprightly action of the kittens.

The mother cat, a self assured lady called Glamour Girl, bears and raises her brood with an exemplary aplomb and wisdom. You will find the antics of the five kittens as they scramble about the floor far more amusing than any contrived comedy.

The Private Life of a Cat has an almost universal appeal, but it will be of exceptional interest to educational institutions. The film may be obtained in two versions; the second eliminates the birth of the kittens, for screenings to younger groups whose sponsors feel that this biological revelation is better left to the future. Sherman Price, of Film Publishers, Inc., 12 East 44th Street, New York City, will be glad to answer your questions and send you more specific information about the picture.

BEST SELLER

Three enterprising personal filmers are planning movies to serve their specific ends. H. P. Chipman, ACL, has outlined a fitting scenario to underscore the great strides that Ducks Unlimited has made, in the conservation of Canada's wildfowl, and Charles F. Teed, ACL, has undertaken a film touting his home town, Sidney, N. Y. In Bradford, England, J. P. Robinson, ACL, has in progress a picture built around Brad- [Continued on page 279]

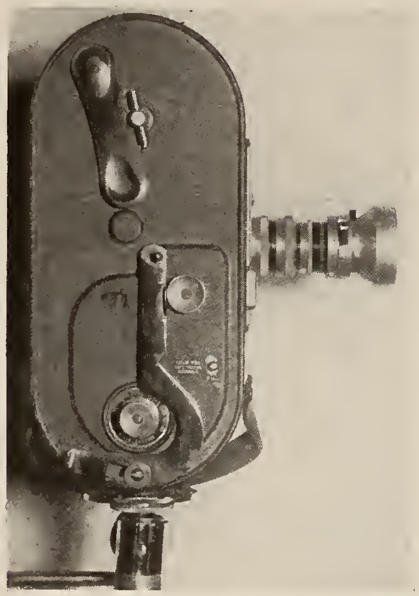
Photographs by E. Tad Nichols, ACL

• Still an "also ran" to Vesuvius, but fighting for a photo finish, Paricutin brings destruction and desolation to the Mexican surroundings.

The Clinic

Technical comment and timely topics for the amateur

J. M. Quinones, ACL



• This modified starting lever may improve your camera steadiness.

Starting lever From J. M. Quinones, ACL, of San Pedro, Calif., comes the photograph on this page and a description, in Spanish, of the pivoted lever which he has worked out for convenient starting of his Keystone A-7 camera from its base. "The lever," reports Mr. Quinones, "may be made of brass or aluminum, according to the taste of the builder. I used a sheet of nickeled brass, a thirty second of an inch thick, to match the other metal work on the camera."

Fireworks Although a little of fireworks goes a long way in any picture, you cannot always get that little when you want it. Whether this year's Glorious Fourth will produce much of a nocturnal display will depend upon many uncertain factors. If these seem to be worked out satisfactorily in your community, you may find it worth while to put away in your stock shot files about fifty feet of color which will give you enough fireworks to meet reasonable needs for some years. Open the diaphragm wide. You might also shoot, on the brightest scenes, some footage at your camera's highest speed, in order to have slow motion for variety. If you can find one, set off a pinwheel for a closeup scene.

Through car windows Although the results of scenes shot through the windows of passenger trains are among the less pleasing vacation items, there are times when the interest of the subject calls for them. First to be kept in mind in making one of these shots is the necessity for avoiding a right angle to the line of motion, in selecting the camera's position, particularly if there are objects in the foreground. Secondly comes the problem of raising the window or shooting through the glass. The first is to be preferred, but it is often not possible on modern, air conditioned trains. If you must shoot through glass, it is imperative to avoid reflection from it. If you lack a polaroid filter, you will have to maneuver your camera carefully, watching in the finder for any unwanted reflections.

Don't broil them Although your unprocessed rolls of film are entirely safe from light, after they have been put into their protecting cans and boxes, they are still subject to damage from excessive heat. It is a wise precaution not to mail these in postal collection boxes that may be exposed to the heat of the sun in warm weather, where films may remain—in smaller communities—for several hours. To be quite sure that your precious footage is not cooked in transit, better take the boxes to the post office or leave them with a cine dealer for mailing.

Kodachrome setting Every summer, we see underexposed color scenes that were made because somebody cannot bring himself to stand by the safe rule of using a diaphragm aperture not smaller than *f*/11 for extremely bright scenes. Your meter will give you readings that would call for a much smaller aperture, but the particular qualities of color film make it imperative that these be disregarded if they call for stopping down beyond the limits referred to. This fact is of especial importance in beach scenes or desert views, and in any place that is drenched with strong sunlight.

Fading channel Owners of commercial fading glasses (with nicely modulated densities) will find the suggestion of Joseph R. Samel, ACL, helpful. "This device," writes Mr. Samel, "can be made to fit any lens. It consists simply of a slide made of eighth inch plywood with a channel in which a commercial fading glass may be moved up and down. The devicc is hung over the lens itself. The channel in which the fading glass slides is made three plywood layers thick, where the glass fits into it, and five layers thick, where the lens barrel is inserted. By sliding the glass from top to bottom, one achieves a fade out; by reversing the direction of motion, a fade in results." The photograph on this page shows Mr. Samel's convenience for makers of fades.

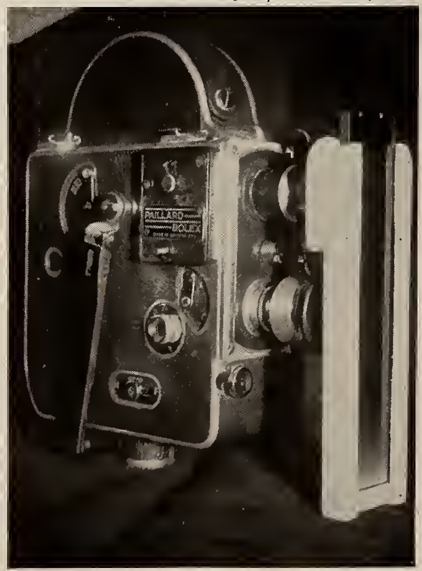
WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Joseph R. Samel, ACL



• For easy fade ins and fade outs, try this external modulated glass slide.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

• The new "Schoolmaster" is economical, light, and it embodies a turntable and public address system.

Bell Sound Systems Compact, portable and economical, the new Model 2078 Bell Phono-P.A. system combines complete public address equipment with a dual speed turntable for the presentation of recordings. Known more simply as the "Schoolmaster," the Model 2078 measures only 13 by 19 by 20 inches when cased. It is produced by Bell Sound Systems, Inc., 1183 Essex Avenue, Columbus 3, Ohio.

Ansco A plastic exposure guide, containing instructions for both daylight and tungsten types of Ansco Color film, has recently been distributed to dealers by the Ansco company of Binghamton, N. Y. Movable dials indicate the range of exposure in relation to outdoor conditions, as well as the proper shutter speeds and lens openings for indoor work with lamps.

Ansco has established a new processing center for 16mm. color film at 1224 South Hope Street, Los Angeles. The center is designed specifically for amateurs; and it is emphasized that only amateur lengths of film will be handled in the new offices. Another laboratory of the same sort will be established shortly in Chicago. Hitherto all processing has been done by the company's laboratories in Binghamton.

Bell & Howell Of 251 airborne motion picture cameras to be used in the widely heralded "Operation Crossroads" at Bikini Atoll within the next few days, 159 will have been constructed by the Bell & Howell Company of Chicago. Bell & Howell claim another first dropped into their lap recently, when the first aerial movie shown during a Trans-Atlantic flight was projected on a Filmosound projector. Special designing was necessary to adapt the projector to the plane's normal 24 volt D. C. power supply. A booklet illustrating Bell & Howell's thinking in this field—*The Motion Picture in the Public Conveyance*—has recently made its appearance and may be had from the Sales Engineering Department, Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Association Films J. R. Bingham, director of the Y.M.C.A. Motion Picture Bureau, has announced that the organization has changed its title to Association Films. The former bureau has over 25,000 exhibitor outlets across the country, and its film library consists of more than 1300 titles.

Bardwell & McAlister Trick titles of types hitherto possible only for Hollywood professionals may now be produced by the amateur filmer with the Mult-Efex titler, produced by Bardwell & McAlister, Inc., of Hollywood. Zooms, wipes, double exposures, scrolls, fade outs, flip flops, forwards and backs are some of the many effects made possible by the unit, which will adapt itself to any standard 8mm. or 16mm. camera. An additional feature of the Mult-Efex titler is the fact that it is capable of use out of doors. It is distributed by Willoughbys, 110 West 32nd Street, New York 1. N. Y.

Wollensak Second of their products to bear the new trade name, the Raptar wide angle *f*/6.8 lens was recently released by the Wollensak Optical Company of Rochester, N. Y. Designed for still camera work, the lens is particularly well adapted to architectural and interior shots. At present, civilian production of the Raptar wide angle is low; dealers should have moderate quantities on their shelves toward the end of the year.

Production facilities have also held up the Wollensak lens coating program. At present, the company is devoting all its efforts to coating lenses which are being produced currently. Eventually, when the needs of the moment have been cared for, Wollensak hopes to be able to coat lenses owned by customers of previous years. At that time, however, only lenses of their own manufacture will be coated by Wollensak.

G.E. photolamp data Essential data pertaining to all General Electric lamps used for photographic purposes have been compiled in a new folder, No. P-632, published and offered free of charge by the General Electric Lamp Department, Nela Park, Cleveland, Ohio.

Of especial interest to movie makers will be the sections on the G.E. line of Photoflood bulbs (including the new Reflectorspot—No. RSP2), a concise exposure table for use with all films and differing com- [Continued on page 284]

• This "Jack of all trades" in titlers enables the movie amateur to produce weird and wonderful effects at home.

Holiday with strings

[Continued from page 263]

handkerchief and yells to the youngsters.

25. *Long shot.* The children scatter as Mook tells them in no uncertain terms that their backyard aquatics will have to stop.

26. *Closeup.* A disgruntled expression on Junior's face, as he ponders whether to put up an argument or run.

27. *Medium shot.* Deciding that Papa means business, he summons his clan to leave.

28. *Long shot.* The children march sullenly down the driveway, to seek greener pastures.

29. *Medium shot.* Mook splashes over the wet lawn and rolls up the hose for the second time.

30. *Medium shot.* Once more he sits down to his story; Mrs. Mook is fanning herself and looking rather intently around the garden.

31. *Semi-closeup.* Mrs. Mook picks up her knitting again and, her eyes fixedly on her work, says:

Title: *"Don't you think the hedge looks awfully shaggy, Mervin?"*

32. *Semi-closeup.* Mervin lifts his eyes slowly from the magazine and looks over toward his wife, this time with just the vaguest squint of malice.

33. *Medium shot.* He gets up from his chair none too cheerfully and walks across to the garage.

34. *Medium shot.* Mook walks from the garage with a pair of king size hedge cutters and approaches the hedge in question.

35. *Semi-closeup.* He starts snipping gingerly at the hedge. Lap dissolve to:

36. *Semi-closeup.* Mook, perspiring freely, puts the finishing touches on the hedge.

37. *Medium shot.* He walks back to the chair, wipes the perspiration from his brow and is half seated when Mrs. Mook says:

Title: *"The zinnias ought to be propped up before you sit down again."*

38. *Semi-closeup.* Mook braces himself on the arms of his chair and sets his jaw a little more firmly. This time there is no doubt that he is not very pleased with Mrs. Mook's suggestion.

39. *Medium shot.* Mr. Mook is on his knees, involved in a tangle of twine and stakes, while Mrs. Mook stands by making supervisory comments as to how the job should be done.

40. *Semi-closeup.* (Slapstick is like pepper; it's good seasoning for your films if you use it sparingly.) In the process of staking up the zinnias, Mook can whack his thumb with a hammer, stick himself on a rose thorn, sustain a bee sting, etc.

41. *Medium shot.* The Mooks sit down again in their respective chairs. Mrs. Mook appears as fresh and self-contained as ever, but the heat and garden chores are beginning to wear her husband down a bit. He borrows her fan and sits gasping like a gaffed bass.

42. *Closeup.* The slow movement of the fan from left to right fades to:

43. *Long shot.* Junior and a friend are playing catch on the front lawn, and the ball carries over the approximate tempo of Mook's fan in the previous scene.

44. *Medium* shot. Junior holds the ball and turns to look down the street.

45. *Long shot.* An ice cream wagon is making its way slowly up the street.

46. *Semi-closeup.* The boys' faces light up in anticipation, as Junior points to the approaching ice cream man.

47. *Medium shot.* They turn and run full speed down the driveway to the backyard.

48. *Medium shot.* Coming to a quick braked stop against Mook's chair, they almost knock him to the grass.

49. *Semi-closeup.* Mook's back is to the camera as he remains in the chair, but the avid expressions and outstretched palms of the youngsters on each side of him are all too clear.

50. *Medium shot.* The children, clutching at his sleeves, begin that frenzied war dance which most parents will recognize as the "come across or else" routine.

51. *Semi-closeup.* Mook digs into his pocket and grudgingly slaps two nickels into the hands of his offspring.

52. *Medium shot.* The boys rush off to catch the ice cream wagon, as Mook shakes his head futilely. He relights his pipe. But Mrs. Mook has only begun to probe the backyard projects.

53. *Semi-closeup.* She points disdainfully to the lawn at her feet and speaks:

Title: *"This grass could stand cutting. When did you mow it last?"*

54. *Medium shot.* Mr. Mook slaps the arm of his chair, rises slowly, and this time is making a visible effort to control his temper. A touch of comedian Edgar Kennedy's "slow burn" will give your audience the idea.

55. *Medium shot.* A head on shot of the martyred Mook, pushing the lawn mower toward the camera with a rather fierce expression.

56. *Closeup.* The grass flying wildly from the blades of the lawn mower into the catch basket.

57. *Medium shot.* A wilted and panting Mr. Mook runs the lawn mower into the garage.

58. *Medium shot.* Back at his chair, Mook brushes some loose grass from his trousers, tucks in his shirt and is all ready to sit down again when Mrs. Mook ventures another offhand remark:

Title: *"A rose trellis would be nice for that bare spot by the garage."*

59. *Semi-closeup.* We see that Mr. Mook is fighting desperately to control his hands and lips.

60. *Closeup.* He gives Mrs. Mook a wild eyed glare that would wither any one less hardy.

61. *Long shot.* Mook walks briskly off toward the back door.

62. *Semi-closeup.* His wife calls:

Title: *"Where are you going?"*

63. *Semi-closeup.* As he stands with the back door half open, Mook's aspect is rather ferocious as he yells:

Title: *"In the house where I can 'putter around' instead of working my fool head off!"*

64. *Semi-closeup.* Mook steps inside and slams the back door.

65. *Semi-closeup.* Mook opens the refrigerator door and rummages around for a bottle of beer.

66. *Closeup.* Mook's hand as he picks up a bottle of beer from the ice box shelf.

67. *Medium shot.* He closes the refrigerator door with beer bottle in hand.

68. *Medium shot.* He shuffles up to his favorite chair in the living room, sits down and pours out a glass of beer.

69. *Semi-closeup.* As he sips off the head, he reaches abstractedly for a magazine on the table next to him and looks at the cover.

70. *Closeup.* A closeup of the magazine cover shows it to be of a sort about which Mr. Mook might be justifiably touchy. It is one of the magazines for the home gardener.

71. *Semi-closeup.* The magazine, cover up, is thrown forcefully to the floor.

72. *Medium shot.* Mr. Mook again tries his luck in the stack of magazines and comes up with *Esquire.*

73. *Closeup.* Mr. Mook's hands holding an open copy of *Esquire* in front of his face, with the smoke from his pipe coming up from behind the magazine in locomotive puffs.

They played golf

[Continued from page 264]

to play golf. I would play very poorly and leave the course, vowing never to play again. Fade out. The end.

This script was progress, but nothing very startling. I decided to improve the story by putting a dream sequence in the first part of the picture, in which I would imagine myself playing a wonderful golf game—making 300 yard drives and sinking forty foot putts.

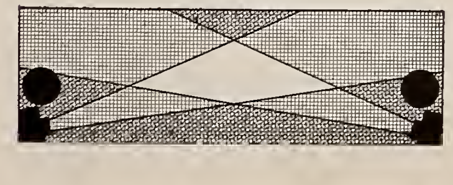
At this point I started filming, not satisfied with the story, but feeling that I had to expose some film soon or go home without any shots at all. I also hoped that, by using the camera around the hotel, some one would show some interest and I could use him as a cameraman for the few sequences which were to show my wife and me together. In this, I was very lucky. My "helper" had ideas for the picture, and, not wishing to let a novice show me up, I just had to improve my script.

From this old style Hollywood "script as you go along" shooting came the "twist" that made the picture move smoothly. I would plan to wear my wife out on a sightseeing jaunt so much that she would be glad to let me play some golf. We would "do" the sights, but I would become more and more exhausted. When I would finally sink into a chair on our return to the hotel, she would come out of our cottage with her clubs in hand all ready for a round of golf. Also, of course, while she played perfectly, I would play worse and worse, portraying the hopelessly dejected "hacker."

After this, even the ending seemed easy. I could hang my clubs over a "For Sale—Cheap" sign, shrug my shoulders and fade out. Fortunately, although this sequence was filmed, we stumbled upon another which turned out to be much better. In search of a sunset scene silhouetting a lighthouse, I found that geography was against me. The only land on which I could stand would have required the sun to set in the north in order to show the lighthouse. Then and there we filmed the closing scene of the dejected golfer, silhouetted against the sunset, searching the rough in vain for his lost ball —just a little "twist."

After so much emphasis in this picture on the use of a "twist," what was more logical than to incorporate the idea in the title? So the picture became *Nantucket Turnabout.*

If this development of the script and shooting of the picture seem to be haphazard and too full of luck to be used as a plan for filming, I ask you to reconsider one or two points. At all times there was the basic idea of conflict. An audience is always interested in seeing who will win. There was always—after the "doodles" were thrown away—a rough script, setting forth the broad, general plan of the story. Every idea was carefully examined in the light of this script and used only if it fitted and measured up to my idea of "different." In the old days, Hollywood made countless pictures on plans no more complicated than this, and even today the "quickies" still use some of its features. If you want to tell a "story" of your next vacation, get the general idea clearly on paper, then work out the details as you go along.



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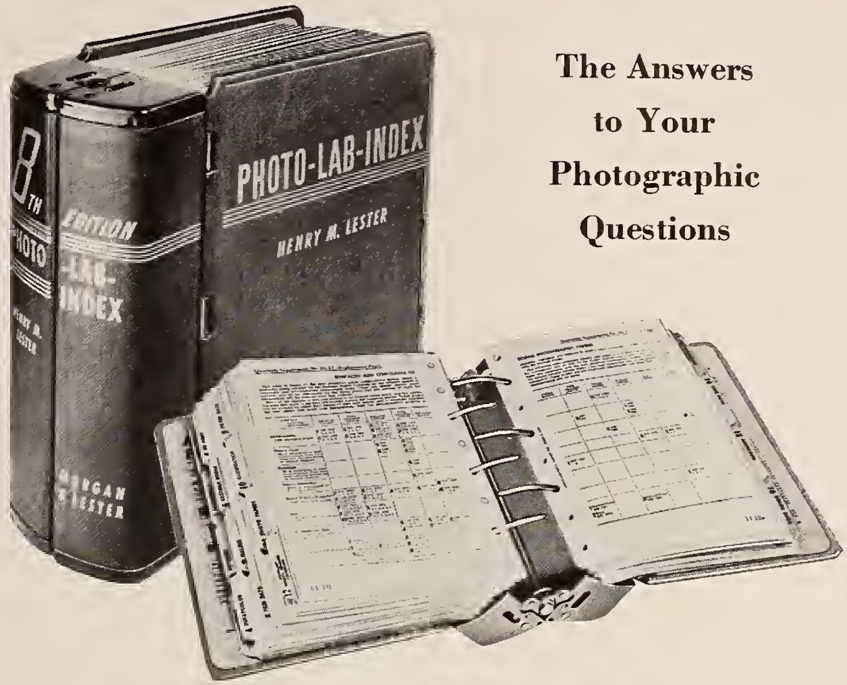

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HOW CLOSEUPS CAME

WILLIAM F. HADDOCK

FOR many years the question of who made the first closeup has been a controversial subject whenever the early days of the motion picture have been discussed.

D. W. Griffith has usually been given the credit for the first purposeful use of this camera position; to a certain extent, this is correct. He was the first director to use it, to accentuate a situation in the story. Whether or not Mr. Griffith made his first closeup deliberately or, as some say, owing to the lack of space in the old Biograph studio on New York City's 14th Street, or, possibly, at the suggestion of the late Billy Bitzer, has not been revealed.

Actually the first closeup was made long before "D. W." had anything to do with movies.

In 1896, May Irwin, one of the best known stars of the stage, was playing in a comedy, *The Widow Jones;* one of the most amusing moments in the play was offered when she was kissed by John C. Rice, her leading man. Mr. Rice wore a long, flowing mustache, the kind we call a "handle-bar"; and the way he manipulated that adornment was excruciatingly funny.

The firm of Raff and Gammon were distributors of the Edison Vitascope; and, in order to increase the supply of pictures, furnished by Edison, they fitted up a small studio on the roof of 41 East 21st Street in New York City. It was there that the Irwin and Rice kiss was filmed, with only the heads and shoulders of the actors appearing on the screen.

That was the first real closeup.

To the best of my present recollection, the next time the closeup came into view was in *The Great Train Robbery,* made in 1903 by Edwin S. Porter for Edison. This picture ended with a closeup of George Barnes, the villain of the picture, pointing a forty five calibre Colt revolver at the audience. It has often been said that this picture was the first to tell a complete story; but there was a predecessor. The first story picture was *The Life of an American Fireman,* a 500 foot subject also made by Mr. Porter for Edison.

Picture producers were slow in adopting the closeup to emphasize a point in the story. As late as 1913, the manager of the Edison Company refused to allow a picture to be released, which cut off some of the characters at the knees. He insisted that the audience wanted to see the full length figure, ordered a retake and threatened to discharge the cameraman if he repeated the practice.

It was not long after this, however, that the closeup came into universal use. On many occasions, it was overdone, as stars were always insisting on them. One well known star was heard to say that all that was needed for a "hit" picture was 200 feet of titles and 800 feet of closeups of herself.

The most lavish theatrical use of the closeup came with *The Passion of Joan of Arc,* made by Carl Dreyer and shown in the United States in the late nineteen twenties. In this film, Joan was shown in every variety of closeup, including enormous views of a weeping eye.

The closeup, after a progress from the early banning by Edison to a high point in usage by Dreyer, has become a popular tool of movie making. It is a normal part of the present theatrical film technique. In silent pictures, now

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made only by personal filmers, it is used actively and intelligently; in some instances, the entire story is told by closeups.

From May Irwin, in *The Kiss*, to the present time, the closeup has proved its value as an important means of advancing the film story. As 1946 marks its fiftieth anniversary, we can safely conclude that it is here to stay.

A movie picnic

[Continued from page 267]

that the picnic tables will be in the shade, but that all games will be played in an area of complete sunshine. Nothing will dampen a chairman's enthusiasm more than to hear remarks, after the picnic films come back, such as "Too bad that those games were played in the shade; otherwise I would have taken more pictures," or "Wasn't it a shame that the shadow of those leaves spoiled her picture!"

When the site was arranged for best cine qualities, we began to think of other ways to entice cameras from their cases. Making titles has often been a bugaboo; so, we overcame this by having the titles all made up and ready for shooting at the picnic. Our sign committee (the chairman of which happened to be a sign painter!) made a large 24 inch by 36 inch sign in colored show card paint, "Lake Shore Movie Makers Picnic" with a large "1945" in lighter colored characters in the background. This could be the lead title for anybody who did not want to make his own.

We tacked this large sign near the entrance of the park with a colorful arrow beneath it, showing the direction of the picnic site. In making these signs, an important detail is to make sure they are in colored lettering, because all the color film users will appreciate it.

After the main title, nearly everybody wants a credit title; so, we arranged for that, too. As you will notice in Fig. 1, we had a cartoon character on a large board, leaning over a camera and tripod with the words "Photographed by" and then a blank space for the name. The day of the picnic, we had blank pieces of cardboard cut to fit this space; whenever anybody wanted to film this credit title, a person sitting at the table would quickly letter his name on one of the blanks, in India ink. A Speedball pen was used, and the card was then attached to the sign with rubber cement, so that it could be removed easily. This device proved to be very popular. Some did not want to wait until their names were printed; they merely held the sign in front of their faces for a few seconds and then lowered it, to reveal them-

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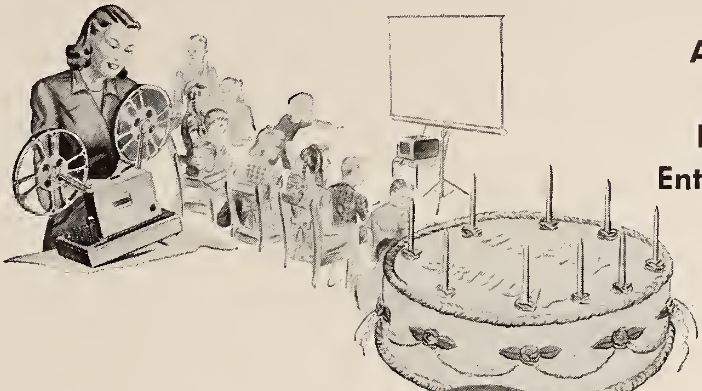

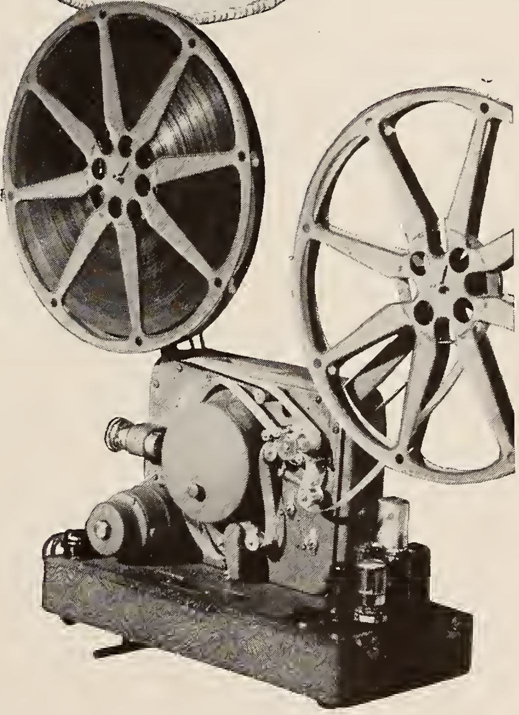

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selves as cameramen.

We found it best to have many small prizes, for the adults as well as the children, rather than only a few expensive things. One is shown in Fig. 3. We had a number of relay races, and all the members on the winning teams received tickets worth five cents in merchandise at the candy and soda concession stand in the park. Everybody likes the idea of winning something, and you can please the greatest number by making the prizes small and numerous.

In selecting the adult games, we chose some of them in which long shots of all the contestants would be interesting, such as one race where two persons stood back to back and linked their arms together. They had to run a short distance to the limit line, with one person running forward, and the partner backward. On the return to the starting line, the positions were, of course, reversed, making the hazards equal. A long shot of this race is most amusing, because of the awkward spills.

Games were selected in which the cameramen could come right up to a contestant for a closeup. One such game was a relay of two teams, in which an empty wooden match box had to be passed from nose to nose. As it has to be done fairly slowly, there was a splendid opportunity for cameras to move in and to get the facial expressions and antics as the match box traveled.

For the still photographers, we had signs made up with the name of each club; during intermissions, group portraits were made with members behind their respective signs, as shown in Fig. 2.

After the entire group picture was taken, the cameramen from the different clubs got their own members to stand behind their signs for club pictures.

Another sign was a program of events with titles that were only suggestive of the game to follow. This stimulated much interest as guests would try to discover the kind of game from reading the title. For example, the matchbox relay was called "The Nose Relay." Quite a few persons took closeup shots of the names, to insert before the actual shots of the game.

While the committee was busy, the wives and children were active in planning for this most colorful picnic. "Mother and daughter" pinafores in the brightest hues, luscious angel food cakes with "yummy" white and chocolate icings, melon balls and green grapes in the cleverest arrangements all added to the filmer's delight.

Finally, as the sun was going down and cameras were put away, we began "seeing things" (no, not movies) as one of our members is an amateur magician and we called upon his talents to end the day.

Amateur clubs

[Continued from page 270]

Parade, by John Arricale and Oscar Woelfle; *Under Three Flags*, by Henry F. Goebel, ACL; *Variety*, by George Kirstein, and *Well, I'll Be . . .*, a club production. Members of the audience, this year, were invited to vote which of the films they liked best.

Cine Arts show Members of the Utah Cine Arts Club, ACL, in Salt Lake City, gave the fourth and final program in the "Wonders of the Wasatch" series of shows, sponsored by the city's *Tribune-Telegram.* Taking part in the screening were Al Morton, FACL; Norman Shultz, ACL; LeRoy Hansen and Al Londema, ACL. Films seen at late regular meetings of the Cine Arts unit include *Atwood*, by Kermit Fullmer; *A Letter To Marjorie*, by Dr. C. Elmer Barrett; *Up A Winding Road*, by Pete Larsen, ACL; *Thrills and Spills*, by O. L. Tapp; *Summer at Lost River*, by J. F. McClement; *Vacation Land*, by Vern Lunt, ACL; *Alaskan Travel*, by J. W. Maycroft, and *Russian Easter*, 1942 Maxim Award winner by George W. Serebrykoff, of New York City.

For Tri-City The annual joint meeting of the Tri-City Cinema Club with members of the Blackhawk Camera Club and the Rock Island Camera Club was held recently in the Iowa-Illinois Gas Company building, in Moline, Ill. Salon prints and color slides were shown by the two still picture groups, with the Tri-City unit screening *Silver Skates*, by Tom Griberg, ACL, and *Arizona and Mesa Verde*, by Dr. H. H. Parsons.

Magic and movies Members of the 8-16 Movie Club of Philadelphia and of the Houdini Club, a gathering of amateur magicians in the same city, have been meeting together recently in an apparent effort to outdo each other in entertainment. Film fare presented by the cine unit has included *Mr. Presto*, by Leonard Bauer, jr., ACL; *Retribution*, by William Bornmann, jr.; *Picnic Daze*, a club production; *The Village Cutup*, by Frank Heininger and William Abram, and *The Mildew Sisters*, by Mr. Bornmann. It is reported, however, that *Follow The Girls*, from the ACL Club Film Library, was hailed by magicians and movie makers alike as tops in the entertainment field.

Ansco in Albany Ansco Color cut film developed right before the audience and 800 feet of 16mm. Ansco Color movies were the highlights of a late program which crowded the large auditorium of the Albany Institute of History and Art, in New York's capital. The meeting was a joint gathering of the Amateur Motion Picture Society of Albany, ACL, and the Albany Camera Club, with Arthur J. O'Keefe of the movie group serving as chairman of arrangements. A. C. Shelton, C. D. Hackett, C. J. Thighe and J. L. Condon comprised the team of Ansco technicians. At a later regular meeting of AMPS, Helen Welsh, ACL, assisted by William Heffner, ACL, gave a program demonstrating the possibilities of sound and musical accompaniment with both the dual turntable and magnetized wire systems.

For La Casa Meeting on third Mondays in the local Y.M.C.A., members of La Casa Movie Club, ACL, in Alhambra, Calif., have seen the following films on recent programs: *Fisherman's Dream*, by D. A. Powell; *Isles of the Pacific*, by L. B. Reed; *Laguna Coast*, by Harry L. Hays; *Rose Parade*, by Russell King; *Tourist in Mexico*, by Hugh S. Wallace; *In The High Sierras*, by Lloyd Austin; *While The Earth Remaineth*, by Frank E. Gunnell, FACL, from the ACL Club Library; *Snake and Dog*, by Bert Sault; *Monument Valley*, by Floyd Rittenhouse; *Nerine, The Lily Beautiful*, by A. Foster, and *Monarch Butterfly*, by A. Fox.

Practical films

[Continued from page 271]

ford's wool industry, designed to show the modern mill equipment and the favorable working conditions to prospective employees. The cinema is probably the Twentieth Century's most effective means of giving a message, and these three gentlemen are shrewd enough to recognize a good salesman when they see one.

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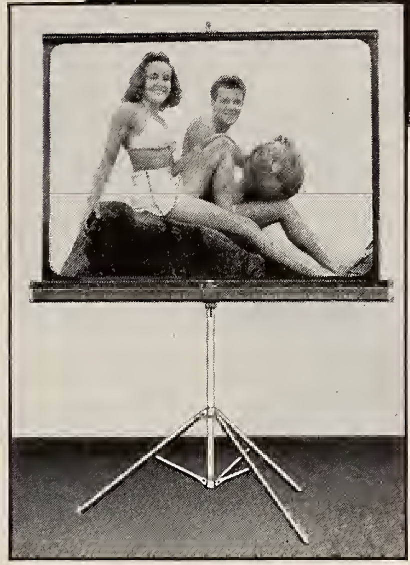

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■ *Who Threw the Overalls in Mrs. Murphy's Chowder?*, one reel, 16mm. sound on film, black and white, from the Songs of the Irish music album, is released through Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. A classic with which all group singers are familiar is here given a fresh, lively treatment by the Maxwell Girls. Other reels in the Songs of the Irish album are *There's Nothing Like the Smile of the Irish*, with Lanny Ross, and *It's a Great Day for the Irish.*

■ *Jack London*, three reels, 16mm. sound on film, black and white, is distributed by Film Highlights, 330 West 42nd Street, New York City. Jack London has become known as the archtype of the American blood and thunder writer. But the background that produced *The Call of the Wild* and *The Sea Wolf* was as fascinating as the books themselves. *Jack London* shows the slow, groping development of the writer from his early days as an oyster pirate to his glory as a foreign correspondent.

■ *Reckless Age*, six reels, 16mm. sound on film, black and white, is released through the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Like the fabled sultans, maharajahs and caliphs, a rich girl decides to find out how the other half lives. She embarks on this perilous venture by going to work in a chain store, which, strangely enough, she happens to own. The film has the elements of fantasy; and, as in all fantasies, the rich girl finds that the poor but simple life has compensating virtues. The cast includes Gloria Jean, Henry Stephenson and Judy Clark.

■ *Brooklyn Orchid*, five reels, 16mm. sound on film, black and white, is available from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William Bendix, Brooklyn's nod to Hollywood, plays the part of a former cab driver, now grown rich and hampered by a wife with social aspirations. Mr. Bendix is accompanied through an entertainingly involved plot by Joe Sawyer, cast as another cab driver who happens to have the same economic and marital position as Mr. Bendix. The complicating factor is largely Marjorie Woodworth—the Brooklyn Orchid.

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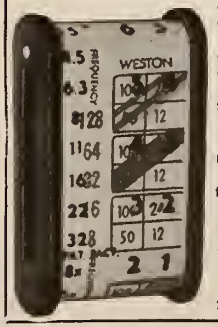

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You and the zoo

[Continued from page 265]

In making a zoo film, a lens shade is important, as you may be forced to shoot toward the sun. A tripod is also desirable. A good animal subject is deserving of more than one angle and enough footage to insure complete screen observation. Too much cannot be said for the need of closeups. Even a few good closeups will go a long way in creating an interesting zoo picture.

Of paramount importance is the time element. If possible, plan to allow yourself enough time so that you will not have to take all the shots just as you come upon them. Many will fall flat unless they are staged a little or made at the right time of day. Only a miracle would allow you to get good animal action shots and to cover a zoo in the matter of an hour or two.

Upon arrival at the San Diego Zoo, we called at the administration office and outlined what a willing and eager member of the Los Angeles 8mm. Club hoped to accomplish. The officers were very cooperative, and they offered advice and helpful hints.

It was explained that, generally speaking, most of the animals were considerably more active in the early morning or late afternoon hours and that some retired during the middle of the summer day. Other animals were not so particular. The bears seemed willing to put on their clowning and begging act at almost any time as long as there was the enticement of peanuts and marshmallows.

Ordinarily, the huge Galapagos tortoises creep sluggishly around their spacious outdoor pen—not too interesting camera material. But things were different now, because the foreman was on our side. At last the camera was trained on Gertie, a fine 350 pound specimen. Out comes a banana from our friend's pocket and out comes Gertie's neck, higher and higher, reaching for a tasty bite. Then a shot of our little boy sitting on Gertie's back. (Yes, it's safe when you have the proper help and guidance.)

Next, we went to the large iguanas (lizards) where we went inside their pen, too, and got a closeup of their keeper holding one of them. In the reptile house, a large python had just shed its skin, and the new scales glistened a beautiful iridescent blue. The sun would come through the skylight only at a certain time, and it would be pure luck to catch him moving. Luck was kind—for such a shot was soon in the bag.

This splendid cooperation was duplicated by the foreman in charge of the giraffes, the elephants and "Puddles," the famous hippopotamus. To get a shot of the giraffes without yards and

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yards of high wire fence in the way was highly desirable. This was accomplished by shooting through a partially opened door of the giraffes' house which is inside the enclosure. Long, medium and closeup shots were made leisurely. A giraffe's head, framed in a closeup (made by a one inch 8mm. lens) is something to behold! It was just a step over to the elephants. "Empress," brought over by Frank Buck, graciously performed for a few peanuts.

The foreman had his routine work to carry out; but, before he left, he gave us a little advice. Armed with knowledge of the special weakness of the hippopotamus, we wandered off to pay Puddles a social call.

Ah!—there she was, a beautiful, grounded blimp. If we could only get her to walk up to the foreground rail and then to oblige by imitating the Mammoth Caves! My wife knew just what to do. Of course, any one would, after the foreman's counsel. She had a large bunch of long grass wadded into a ball, and, as she waved it, Puddles took her cue. Up she came, open went those two ton jaws until, through the camera, it looked as though she had forgotten when to stop and was in the process of turning herself inside out.

The balance of the day was spent in obtaining shots of bears, seals, birds and other inhabitants. The next morning at eight thirty was the ideal time to catch the polar bear in his morning swim. Miscellaneous shooting consumed most of the day's balance until late in the afternoon, when the sun streaked into the gorilla's cage.

By planning the picture in advance, we were able, at the zoo, to underexpose purposely and to light a few short scenes from the back, in order to illustrate the title, *As Shadows Fall.* This made an effective closing animal sequence and it prepared for a fade in on the little boy in his bed, which was followed by the closing shot of the couple before the fireplace.

Zoo shooting is fun. With a little planning and effort, you will have a film in your movie library that will please many an audience.

FACL, 1946

[Continued from page 266]

almost unbroken series of screenings for many civic enterprises.

Russell C. Holslag was born in New York and was educated in that State, graduating from Columbia University. Trained as an engineer, his first business activities were in that field of effort. A pioneer movie amateur, working with personally made 35mm. equipment in the days before 16mm. and 8mm. were available, Mr. Holslag, as a youth, developed a capacity and love for movie making that led him, in 1929, to give up his engineering career for one in filming, when he joined the staff of the Amateur Cinema League, as its technical consultant.

In his service with the League, Mr. Holslag developed new technical methods in personal movies. He made definite and practical contributions to the technological advance in equipment with pioneering investigations into what later became flood lamps and with experiments into what later became photoelectric exposure meters. These were placed generously at the disposal of manufacturers. He was an early worker in sound films in 1933. He aided in the development of titling machines of broad scope and other equipment. He wrote various booklets for the League and collaborated on its basic textbooks. Numerous articles in this magazine testify to his broad outlook and sound methods.

Mr. Holslag carried his exceptional pedagogic ability into other fields, as a teacher at the Brooklyn Institute of Arts and Sciences and at the Westchester County Community Center at White Plains, N. Y. He is an active member of the Society of Motion Picture Engineers and has been chairman of its 16mm. apparatus committee.

Believing that he could serve the war effort more directly, Mr. Holslag, in 1942, left the Amateur Cinema League's staff and joined that of J. A. Maurer, Inc., in New York City. Later he took over the management of Precision Film Laboratories, in New York City, where he now is.

Although he deals mostly with the film work of others, Mr. Holslag has not abandoned his own efforts. Since the war he has produced two musical films, based upon Palestrina's *Lo, How a Rose* and Stephen Foster's *Beautiful Dreamer.* An experienced pianist, organist and composer, Mr. Holslag has made of his work and his hobbies a life that is rich in satisfactions for himself and his wife and son. He promises more films in the future.

Al. Morton was born and reared in Utah and enjoyed the fine educational advantages of that progressive State. Faced at the age of twelve with the necessity of aiding the family budget, Mr. Morton early learned to work, and he has never forgotten those lessons, which have contributed to his success as a movie maker and a good citizen. Married at the age of twenty, his family consists of a wife and four daughters, all of whom are a part of his filming.

Mr. Morton's first hobby was marksmanship, where he not only acquired proficiency but also invented useful equipment. One day, in his work as a mail carrier—which occupation he took up, on medical advice, after an accident had damaged his leg and when much walking was essential—he delivered a roll of 8mm. film to a young boy. Idly he asked, "Are these things really any good?" "Come in and see," was the reply. He did go in, he saw and was conquered. From that time forward, he was a real cine addict.

Going forward in his 8mm. filming, Mr. Morton soon found that others liked to see the results of his work. There developed a new phase, in which his films and his movie making abilities were placed at the service of community efforts. Pictures such as *The Thirty Niners, The Utah Trail, The Singing Hills, The Amateur, Petal Poems, Trees, Where the Mountains Meet the Sky* and *Worth Scouting For* have been shown many times in and around Salt Lake City. The last, made to aid the Boy Scout movement, won a rating as one of Movie Makers Ten Best Films of 1945. Mr. Morton reports that his wife is an inseparable part of his movie making and showing and he insists that any praise given to him must be shared with her.

Mr. Morton has brought his inventive ability to the service of his filming hobby and he has seven devices to his credit. One, a universal titler, was described in Movie Makers, for April and May, 1944. Each of these inventions has come from a real need in his own movie making and from an early learned habit of hard and disciplined work.

In accepting the Fellowship awarded to him, Mr. Morton wrote what is, perhaps, one of the most satisfying comments to the League. "Not being able to point with pride to business accomplishments nor to a long list of college degrees, I do want you to know how much the Fellowship means to me. I look on it as if it were a degree. That is what it will always be for me—a degree in cinematography."

William W. Vincent, jr., is a born and bred product of the Badger State, first seeing the light of day in Kenosha, Wisc., where he still makes his home. Following graduation from that city's public schools, he studied chemical engineering at the University of Wisconsin and became a charter life member of the Wisconsin Union.

Mr. Vincent is now in his twentieth year with the Vincent-McCall Company, furniture manufacturers, where for the past decade he has served as vicepresident in charge of production. He is married and has one son and one daughter.

An ardent hobbyist in many fields, Mr. Vincent became a radio "ham" in early youth, receiving his first operator's license at fourteen. He was a long time member of the American Radio Relay League—which had been founded by Hiram Percy Maxim, FACL, Founder of the Amateur Cinema League

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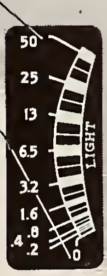

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—and recalls even now chatting with Mr. Maxim over his key station, 1AW. During his high school years, Mr. Vincent led and played in several dance orchestras, doing radio and stage appearances as well as the customary dance dates. He is a charter member of the Twin Lakes Yacht Club, where he has served on the board of directors and as vice commodore and commodore. Mr. Vincent has periods of emergency teaching to his credit, in swimming at the Y.M.C.A. and in mechanical drawing at his city's junior high school. Other interests are hunting, fishing, nature study and painting.

Movie making, says Mr. Vincent, has now largely replaced his creative activities with brush and canvas—and to excellent effect. He has been a consistent award winner both in his local Kenosha Movie Makers Club contest and in Movie Makers annual selections of the Ten Best. His guest screenings throughout Wisconsin and in southern Illinois are widely known, while his discussion and demonstration of double exposed titles in color are recognized by his fellow filmers as the counsel of an expert. During the war, Mr. Vincent led a small unit from his club in the production of a feature length film on Kenosha's civilian defense, a picture which is now in the permanent archives of the Wisconsin State Historical Society.

News of the industry

[Continued from page 273]

binations of lamps, together with a copyrighted plan for simple interior illumination which G.E. defines as "triangle" lighting.

MGM A plan to "combine the swift topicality of a newspaper with the depth and background of a magazine" is the outstanding feature of *Metro News*, a Metro-Goldwyn-Mayer newsreel intended for eventual international distribution outside Canada and the United States.

Production headquarters for the newsreel have already been set up in London. The first edition to be prepared—in both 16mm. and 35mm.—will be for continental Europe. There will, later, be a separate British edition. Eventually, a series of editions is planned, each pertaining to a large geographic area. Sub-editions will vary slightly, to fit more closely the specific interests of the country in which they will be shown. Several newsreel men have already been stationed in Europe, and others are being assembled. In addition to men with permanent stations, there will be a small group of roving cameramen, to cover news breaks.

Meantime, other phases of MGM's global program are progressing rapidly. Twenty six men from all over the world have taken Loew's International's 16mm. training course. Trainees are brought to the United States for three months, after which they return to their home countries to carry on for Loew's International.

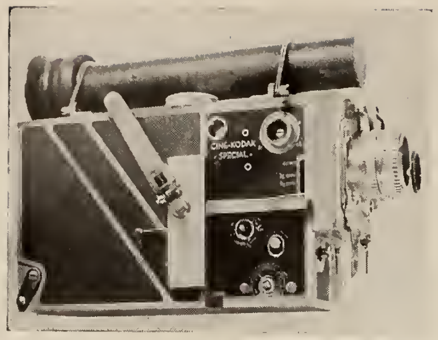
DeVry Charles R. Crakes, educational consultant for the DeVry Corporation of 1111 Armitage Avenue, Chicago, has returned from a sweeping survey of the audio visual movement in the five Canadian provinces of Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario. Mr. Crakes reports an intense interest in all five provinces in things audio visual, with both central film libraries started and provincial directors appointed.

United Specialists Jack Proctor, ACL, has been appointed New England sales and rental agent for *Training You to Train Your Dog*, recently released by United Specialists. Mr. Proctor, located at 16 Sherwood Road, Melrose 76, Mass., became widely known throughout New England film circles during the war for his free screenings of government films. He is said to have given more than 1000 showings for patriotic reasons, on his own time.

Commonwealth Acquisition of distribution rights to 100 two reel comedies has been announced by Commonwealth Pictures Corporation of 729 Seventh Avenue, New York City. Titles will be the subject of a trade announcement in the near future.

Cinemart Harold Kovner, ACL, has recently organized a company, Cinemart, Inc., located at 101 Park Avenue, New York 17, N. Y. The company will do general disc recording and will produce 16mm. films for educational, industrial and television purposes. Venturing into comparatively untouched fields, it will specialize in films of ballet, dance and theatrical productions. Mr. Kovner has previously made films for the American Concert Ballet, the Ballet Theatre and the Ballet Russe de Monte Carlo. His film of George Balanchine's *Elegie* was the first sound motion picture made exclusively for recording choreography.

Kottcamp & Young A new firm, Kottcamp & Young, at 111 West Washington Street, Chicago, has been established for consultation in the visual aids field. Two former army officers—John P. Kottcamp, jr., and Gerald O. Young—will devote their attention to analyzing in-



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Willard New sales manager of Willard Pictures, 45 West 45th Street, New York City, is Chester W. Dudley, jr., previously a lieutenant in the United States Navy. Mr. Dudley announces that Willard plans to adapt itself to the growing use of films in public relations, selling and education. He replaces Theodore H. Westermann.

Haselton Guy D. Haselton, producer of "Travelettes," at 7936 Santa Monica Boulevard, Hollywood 46, Calif., has left for an all summer's trip to the Northwest, to shoot fresh material for further productions. Mr. Haselton plans to do the major part of his filming along the Columbia River, in the Glacier and Yellowstone National Parks and in the Canadian Rockies. He intends to return to his offices in September.

Affiliated John Ferno, Irving Jacoby, Henwar Rodakiewicz and Willard Van Dyke announce the formation of Affiliated Film Producers, Inc., 164 East 38th Street, New York 16, N. Y. All four are widely known producers in the field of factual films, with such classics to their credit as *The City*, *The Four Hundred Million*, *Valley Town* and *The Pale Horseman*. Their first production is to be filmed in the Caribbean.

V.E.S. Richard F. O'Neil, president of the Visual Education Service in Boston. and one time president of the National Association of Visual Education Dealers, was killed June 3 in a fire at his home.

Radiant Adolph Wertheimer, vice-president of Radiant Screen Corporation, 1140 West Superior Street, Chicago 22, Ill., has announced the assignment of Earle F. Heffley, jr., as sales promotion manager. C. F. Block becomes chief engineer with the company, supervising tooling and designing of new photographic accessories.

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The Green Giant, 1 reel, 16mm., color, sound on film, running approximately 40 minutes.

Offered to: individuals and groups.

Available from: Advertising Department, Minnesota Valley Canning Company, Le Sueur, Minn.

The Green Giant was produced by Ray-Bell Films, Inc., for the Minnesota Valley Canning Company. The picture deals at first with the planting and harvesting of vegetables to be used for canning. The closing sequences show the actual processes through which Niblets brand corn and Green Giant brand peas go before being put on the market.

Modern Masterpieces in Mahogany, 16mm., black and white, silent, running approximately 34 minutes.

Offered to: groups.

Available from: Mahogany Association, Inc., 75 East Wacker Drive, Chicago 1, Ill.

Modern Masterpieces in Mahogany, produced by the Mahogany Association, Inc., tells the story of the production of an Eighteenth Century table. Beginning with the scaled drawings and the rough mahogany lumber, the film follows the various processes that shape, carve and sand the parts of this piece of furniture. The picture then goes on to show in detail the finishing steps which include filling, glazing, waxing and polishing. Carefully correlating operations, the film is especially adapted to groups which have an interest in architecture, decoration, designing or manual training.

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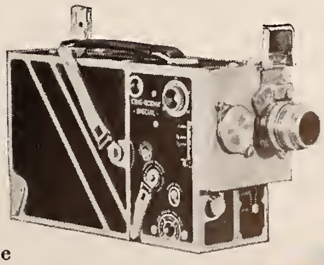

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Magazine of the Amateur Cinema League, Inc.

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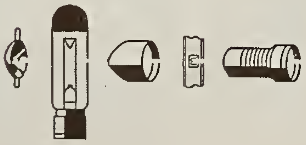

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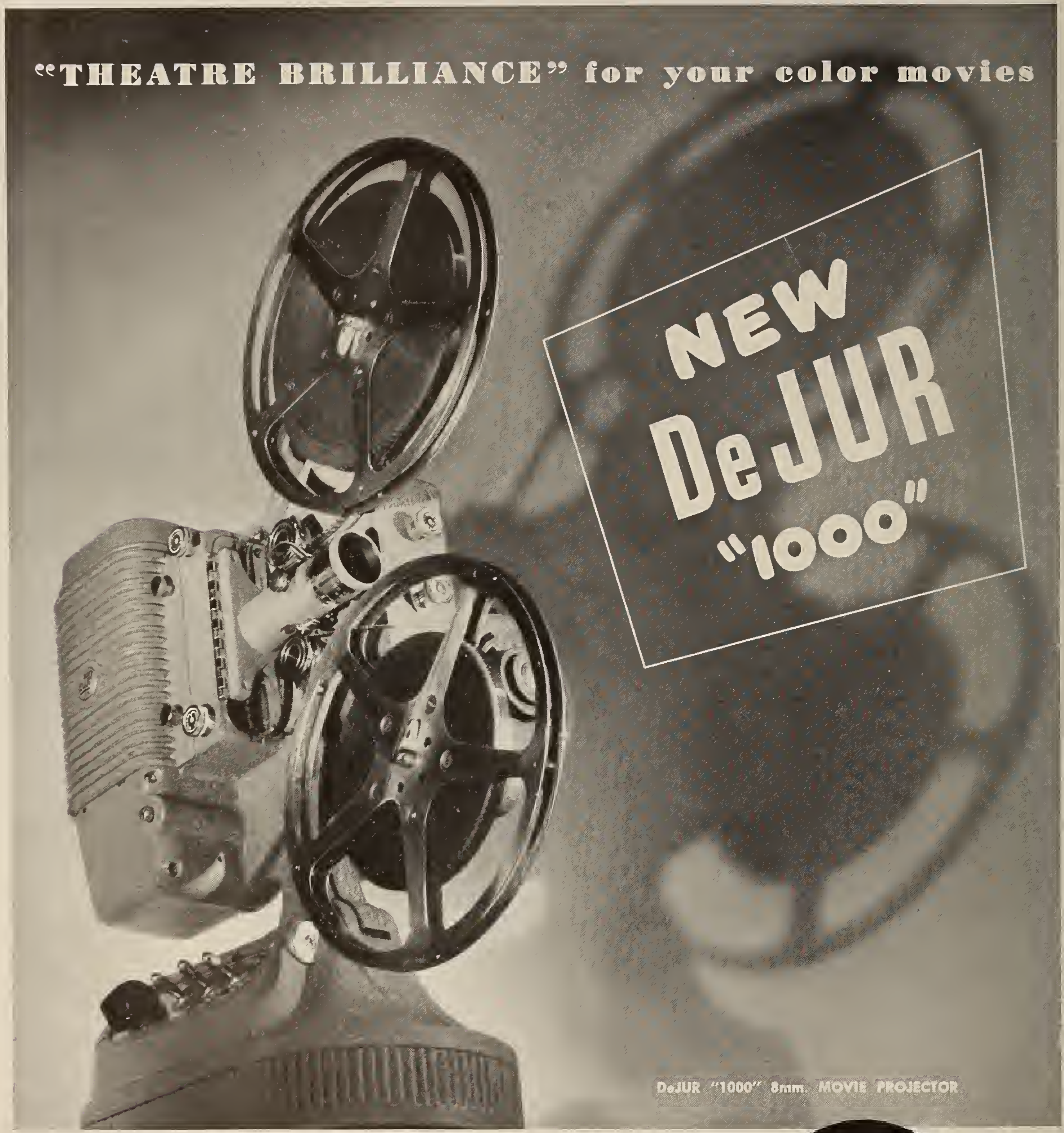
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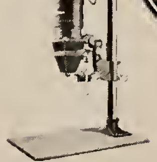

MORE OF THE EQUIPMENT YOU NEED . . . FOR THE PICTURES YOU WANT

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 August, 1946 Number 8

Closeups 296
Anniversary, *editorial* 299
Twenty years of the Amateur Cinema League . . . . . *Roy W. Winton, ACL* 300
On Western location . . . . . *F. I. Jewell* 302
Backstage with the circus . . . . . *Guy Nelli, ACL* 303
A twice told film tale . . . . . *Dr. W. Lynwood Heaver, ACL* 304
Going to Gaspé? . . . . . *Frank E. Gunnell, FACL* 305
Practical films . . . . . *William Howe* 306
Amateur clubs . . . . . *James W. Moore, ACL* 307
The clinic 310
News of the industry . . . . . *James Young, ACL* 311
Films you'll want to show 315
Scenario for seasons 318
Free film reviews 319

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• ON THE COVER: From an Ansco Color transparency.

Philip D. Gendreau

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Closeups—What filmers are doing

Just in case you may think that Eastern movie makers are all effete, urban parties, who don't know a chipmunk from a chimpanzee, you should study the list of awards in the second annual film contest recently concluded by the American Humane Association. First—Walter Bergmann, ACL, of Mount Vernon, N. Y., with *Squeaky*. Second—Frank E. Gunnell, FACL, of Staten Island, N. Y., with *Shadow's Bones*. Third—George Mesaros, ACL, of New York City, with *Making The Grade*.

Want to go any further? All right! Fourth—that man Gunnell again, with *Western Wild Life*. Fifth—Mrs. Warner Seely, ACL, of Cleveland, with *Swan Life*. Sixth—Earl J. Stephenson, of Honolulu, T. H., with *The Dog's Life*. A total of $300.00 in cash prizes was distributed among the six winners by J. Seth Jones, chairman of the AHA motion picture committee, with Warren W. McSpadden, from the New York office of the American Society for the Prevention of Cruelty to Animals, in charge of screening arrangements.

Across The Threshold: Andrew G. Orear, ACL, well known among the country's ornithologists for his film studies of rare birds, in from Los Angeles on a leisurely (and long delayed) tour of the country. Mr. Orear reports a temporary desertion of his feathered friends in favor of such larger luminosities as Bryce, Zion, the Grand Canyon and Niagara Falls.

Also, a visit from Ralph R. Smith, ACL, of Bennington, Vt., another (but possibly more domestic) bird man. Mr. Smith specializes also in New England historical studies, one of his most popular subjects being *From Sap to Syrup*—which should scarcely need further explanation.

Catholic Camera? Sincerely convinced of the need for more films on ceremonies of the Catholic church, the Reverend George M. Driscoll has sent us an appeal for a cooperative amateur cameraman interested in working with him. Father Driscoll has on hand the ideas, the actors, the settings and, we assume, the necessary film. He can be reached in care of Assumption Rectory, 64 Middagh Street, Brooklyn, N. Y.

It now seems that, ever since 1941, Clarence W. Simpson, ACL, of Kansas City, has been looking forward to a filming venture in the Banff-Lake Louise area of the Canadian Rockies. For it was in that year (or shortly thereafter) that he first saw *Hail, British Columbia!*, the Maxim Award winner by Leo J. Heffernan, FACL, of New York City.

This summer Mr. Simpson is going to achieve his long desire. Having been in correspondence with Pandit Heffernan, he will have the benefit both of his experience and imagination. There is a nice balance between the two projects—the new one, as yet unborn; the old one, now full of age and honors. Mr. Heffernan, who spent fourteen sunlit days shooting *Hail, British Columbia!*, used but one camera. Mr. Simpson, who plans on ten days for his safari, will use two cameras. Will his sunlight hold good? Will his exposures click? Will Canada's blond, brunette and Titian beauties cooperate with *him*, too? . . . Keep tuned to this station for our next report!

In From Overseas: J. C. A. van Dortmond, ACL, was a League visitor last month, on what was scarcely more than the first quarter of a 30,000 mile trip covering some dozen countries in South and North America, Europe and Africa. A director of the Durban Amateur Cine Club, ACL, in South Africa, Mr. van Dortmond was a guest here at a late meeting of the New York 8mm. Motion Picture Club.

Also John Barnett, ACL, one of London's leading filmers, here on business. During his visit we had the pleasure of screening for him *Garden Gangsters*, a striking study of the praying mantis by Fred C. Ells, FACL, which Mr. Barnett wished to buy in duplicate.

Hal Marple, ACL, of the Maple City (Mich.) Marples, is busy this summer with an elaborate and carefully planned study of Mackinac Island, to be entitled, sparkingly enough, *Jewel of the Straits*. His treatment calls for an introduction highlighting the isle's historic past, then more detailed sequences of many of its present day attractions. If all goes well, the film will climax with a record of the Detroit Yacht Club's annual regatta, named this year for the Mackinac region.

If you have a yen for a cinematic visit around the beauty spots of South Wales, H. George Freye, ACL, of Cardiff, is just the man you'll want to get in touch with. An active individual filmer and a technical director of the Cardiff Amateur Cine Society, Mr. Freye has written us expressing his keen interest in effecting temporary loan exchange of his varied subjects with amateurs in the United States. The medium is 16mm., and the address 23 Canton Bridge, Cardiff, Wales.

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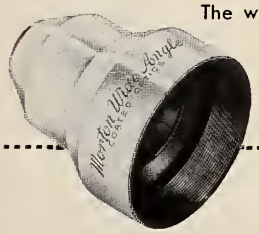

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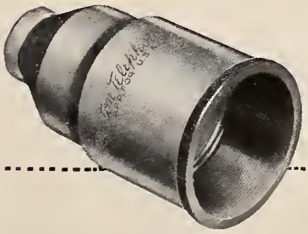

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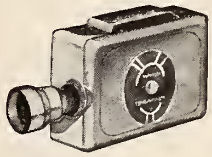

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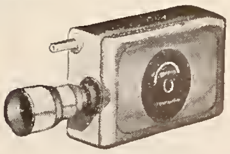

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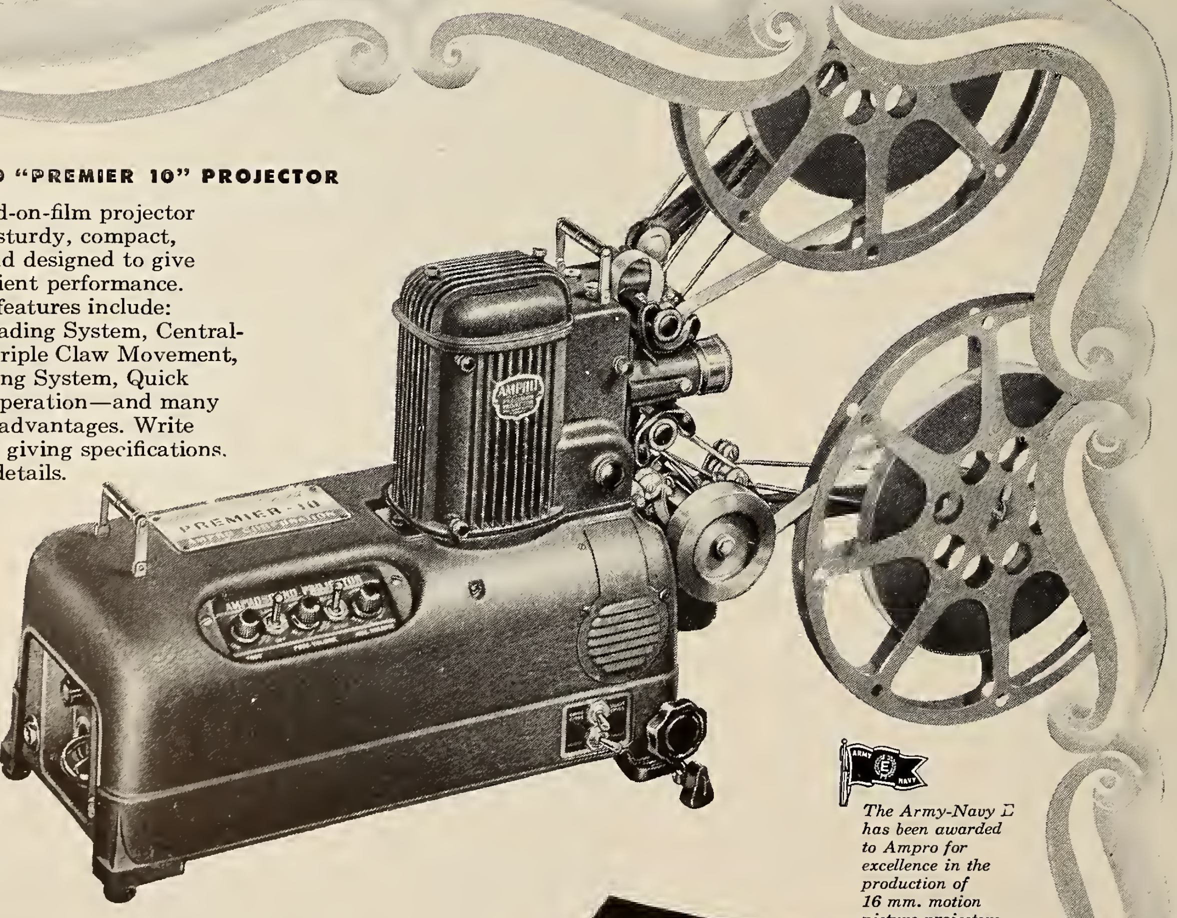

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ANNIVERSARY

On the twenty eighth day of last month the Amateur Cinema League was twenty years old.

Two decades are not, in normal times, an important slice out of the great loaf of time. Two factors have combined to make them so for the Amateur Cinema League. In 1926, the fact of personal filming was so new that the League has been able to watch—and to share in—the development of its techniques and traditions. Also, in the last twenty years, the whole world has been remade to an extent unparalleled in any other two decades of history.

Therefore, in looking back to the viewpoints, the common acceptances, the ambitions and the expectations of 1926, one feels as if he had strayed into some remote era. It was an era of hope, of assurance that, if one contributed honestly to the commonweal, he would be rewarded as a normal by-product of effort. Results were more important than rewards. Security was something in which the aged might be interested—the youngsters were too confident to bother about it.

In twenty years most of that confidence has faded. Today, young and old men and women look about them and wonder how many more assaults will be made upon human endurance. Rewards and security bulk larger than results and effort. Getting is more than giving. In an incredibly short time, humanity has tied itself into a Gordian knot of irresolution and suspicion.

In these same twenty years, general filming has gone beyond the dreams of those who witnessed its beginning. Today, the word "movies" no longer means Hollywood, and we now speak of theatrical pictures with that qualifying adjective, to distinguish them from the many other fields of filming. The impetus given by the war to the practical use of motion pictures should carry them into new paths.

Could it be that the same two decades that have dealt so harshly with humanity have also developed one of its greatest hopes? Can there come from an inspired and courageous use of films that healing contribution of self confidence which will let us master the forces of disunion, send fear back to its cave and restore the light of hope and belief in the future? The eighth art, come to maturity in two decades of social confusion, may be the new voice by which the old and weary world will be led into a fresh day. If this should be so, we who have served it will be greatly repaid.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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TWENTY YEARS OF THE

The New York Times

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Managing director
and secretary

AMATEUR CINEMA LEAGUE

How an assignment has been carried out

ROY W. WINTON, ACL

A JESTING college president, who had been long in office, once asked his faculty's senior historian to tell him what, precisely, *was* history. "Sir," was the quick reply, "you are."

It is difficult for those of us at Amateur Cinema League headquarters, who have been here for many years, to realize that, in the brief annals of personal movies, we have lived through a lot of history. It was July 28, 1926, when about sixty persons met at luncheon and, fortified by the generous menu of that bountiful era, commissioned the late Hiram Percy Maxim, FACL, to organize the Amateur Cinema League.

Preceding that formal session, there had met at the Lotos Club in New York City, June 29, 1926, Mr. Maxim and a small group consisting of Carl W. Ackerman, ACL, Jerome Beatty, Walter R. Hine, ACL, Frederick T. Hollowell, Colonel Jason S. Joy, Orlando J. Pardee and John W. Scott, jr. These men, representing both amateur and commercial interests in the new avocation of personal filming, agreed to serve as a means of bringing a larger group together. On July 15, I began to work with Mr. Maxim toward that end.

From these modest beginnings came the Amateur Cinema League which, for two decades, has done its best, sincerely, vigorously and without flourishes, to carry out the assignments that were given to its officers and staff by its first constitution. Since there is not space here for a detailed reporting about all those years of operation, it may be of interest, at the League's twentieth anniversary, to compare what the assignment was and what has been done to give it reality.

Constitutions of organizations are frequently very general in their statements of purpose, but sometimes they include disconcertingly exact mandates which bring executives up with a sharp turn, as the years go on. Ours had both of these, and it may honestly be reported that none has gone by the wayside.

When the League's first officers—Hiram Percy Maxim, FACL, Founder President; Stephen F. Voorhees, FACL, vicepresident; Arthur A. Hebert, treasurer, and Roy W. Winton, ACL, managing director and secretary, with Lee F. Hanmer, Honorary Life ACL, as the fifth member of the Executive Committee—undertook to make the idea of organized personal cinematography into a reality, they were asked to do a number of things.

The League was to bring about an increase of pleasure to amateur cinematographers, by aiding them to originate and produce motion pictures. At first glance, this task can appear to fall into the vague generality category, but reflection about it can provide a very clear mandate. Not only were films to be originated; they were to be produced, and in such a manner that the whole operation would increase the pleasure of those who did so.

Many times in the last twenty years, when something has been proposed by zealous but remorseless idealists, we at headquarters have had to reject the project because it would not, as far as we could see, bring about any increase of pleasure. Since our constitution was so definite about the pursuit of happiness, we have felt that regimentations that might well have produced better films and made them more serviceable to worthy social ends would not square with the concept of happiness which our constitution had advanced.

In the full swing of the late Fascist era in Europe, some Italians and, soon afterward, some Spaniards developed most ambitious projects for systematizing and controlling personal filming internationally. Because of its world standing, the League was asked to become a part of those totalitarian efforts. When we gave a blunt negative, we were assailed bitterly. Quite typically, the Germans later were so self assured that they went ahead with very little concern for what the League might think. All those disciples of regimentation forgot the important factor of happiness. They are come to dust with their vast schemes and the League still goes forward, because it believes that, to free men, pleasure is a valid purpose.

As we faced our new jobs, it seemed to us that, if we were to aid amateurs to originate and produce movies, we should have to keep in pretty close touch with them in those two efforts. The more we thought about it, the more we saw that the League's great emphasis should always be placed on individual service. Therefore, in the two decades of our history, we have not been led off into activities that would get in the way of our clear assignment.

It is a human failing to assume that an organization must be what we think it ought to be and to criticize it because it actually is different. So many bodies—especially of hobbyists—are concerned with the social phase, with meeting together, trading ideas and gossip, having annual conventions, that many persons are puzzled when the Amateur Cinema League points out that it is basically a service organization, dealing with individuals when those individuals have specific and personal problems.

Early in our efforts, we set up consulting services. How could members be aided by generalities, by printed matter alone? Theirs were definite and personal problems, sometimes to be solved with the aid of reading, but more often calling for a real and specific discussion. The list of the Amateur Cinema

[Continued on page 312]

ON WESTERN LOCATION

The Black Hills invite color filmers

F. I. JEWELL

16mm. scenes by F. I. Jewell

• Full of interest to filmers, the Black Hills present scenes of sweeping grandeur and Western local color to traveling movie makers.

TO anyone who has lived in or near them, Black Hills is almost a misnomer.

For, despite their somber title, the Hills are wildly beautiful, deriving their name from the Sioux Indian word *Pahasapa* meaning "mountains that are black." Here, in an area approximately twenty five miles wide and a hundred miles long, nature has provided an amazing variety of scenic wonders.

There are sparkling streams, winding picturesque roads, breath taking mountain vistas and cool, green canyons to delight the cine enthusiast. There, too, as though this natural abundance was not sufficient, is located the most colossal sculpture ever created by man—Mount Rushmore Memorial, which towers majestically above the surrounding peaks.

Even the weather cooperates to make this a movie maker's paradise. It is a rare day in the Hills that fails to produce, as though ordered specially for color film, clear, bright sunlight pouring down from an azure sky flecked with fleecy, white clouds. The unusual, dark blue of the sky, producing striking effects on color film, is the result of the remarkable clearness of the air.

When you near the Black Hills in your travels, don't slight them just because they do not look enticing on the map. Arrange your schedule to spend several days filming them. You will be well repaid. Fortunately for the hurried visitor taking his scenes on the run, most of the attractions in the Hills film well, no matter what time of day you and your camera arrive on the scene. The one important spot that should be taken only during a certain period of the day is Mount Rushmore, which is at its best in the early morning.

For those who plan to spend a few days exploring the Black Hills, the friendly, enterprising town of Rapid City is a convenient base of operations and a source of some interesting local color. A typical western town, it sits astride two main transcontinental highways, U. S. 14 and U. S. 16, and is within easy driving distance to any part of the Hills.

For practical purposes, the region divides into two main areas of interest—the Northern Hills and the Southern Hills—with Rapid City marking approximately the dividing line. The Southern Hills are mountainous and compact, while the Northern Hills are flatter, and distances between points of interest are greater.

Probably the first place you will want to visit will be Mount Rushmore Memorial, where giant likenesses of George Washington, Thomas Jefferson, Theodore Roosevelt and Abraham Lincoln are carved out of ageless granite. One of the truly great spectacles of all time, Rushmore is located in the Southern Hills, only twenty seven miles from Rapid City. Some idea of the tremendous size of the carvings can be gathered from the fact that George Washington's face measures sixty feet from top to bottom, while Lincoln's eighteen foot nose is four feet longer than the entire head of the Egyptian Sphinx.

A number of observation platforms have been provided from which excellent views of the memorial can be obtained. During the summer months, the illumination on the faces is best between 9:30 and 10:30 a.m., but later, cross lighting is pronounced and parts of the sculpture are in deep shadow.

A few miles from Mount Rushmore the highway crosses Iron Mountain, named from the huge mass of low grade iron ore that forms the summit. Here again, some pleasant surprises await the tourist. In order to achieve a maximum of scenic effect, as well

[Continued on page 316]

BACKSTAGE WITH THE CIRCUS

"Outside the Big Top" shows unusual scenes

GUY NELLI, ACL

EVERYONE knows the pageantry, color and romance of a circus performance, but how many of you have gone behind the scenes?

When I did so, it was largely by accident. I happened to be driving by the grounds of the circus a few days after its arrival in town, and I just had to stop and look. I was too late for the performance and I started to wander around the grounds, looking over the side show and the beasts, and, before I was aware of it, I was behind the scenes, where the actors, clowns and animals were readying themselves to play their particular rôles in the sawdust ring.

There was so much color and activity about that it looked like a cinematographer's paradise. Here was something the public never sees, and yet, it seemed to me more interesting and entertaining than the regular performance. Unfortunately, I was noticed right away and, as I had no permit, was requested to leave. My luck changed, however, since the circus manager was a 16mm. movie maker, and I was able to get the necessary permission.

The following day I returned with my Ciné Special. The actors, particularly the clowns, were very cooperative, in fact, too willing to work with me. Every time I turned my camera in their direction, they started to pose. This, of course, was not what I had in mind, as I rarely use posed shots. However, to satisfy their natural desire to be filmed, I snapped a few of their poses, but most of the film was made when they were off guard or rehearsing their acts. I used my four inch $f/2.7$ telephoto lens often.

As I was shooting from different directions at various times of the day, it was necessary to calculate my exposure for every shot. I was also forced to work very fast, and many interesting shots were lost by the time I got my reading and made the necessary adjustments. Since there was a great deal of activity, my subjects would often move out of the picture or somebody would walk in front of the lens and sometimes a circus animal would come past and obstruct the field.

A long time ago I had given up the idea of taking random shots, no matter how interesting, with the thought that I might be able to use them at some future time. I had no "odd shots" library, as I had thrown or given away everything for which I could find no definite use. Before shooting any footage, I usually made certain that it would fit in with the theme or story that I was planning to make, and in this way I lost very little film.

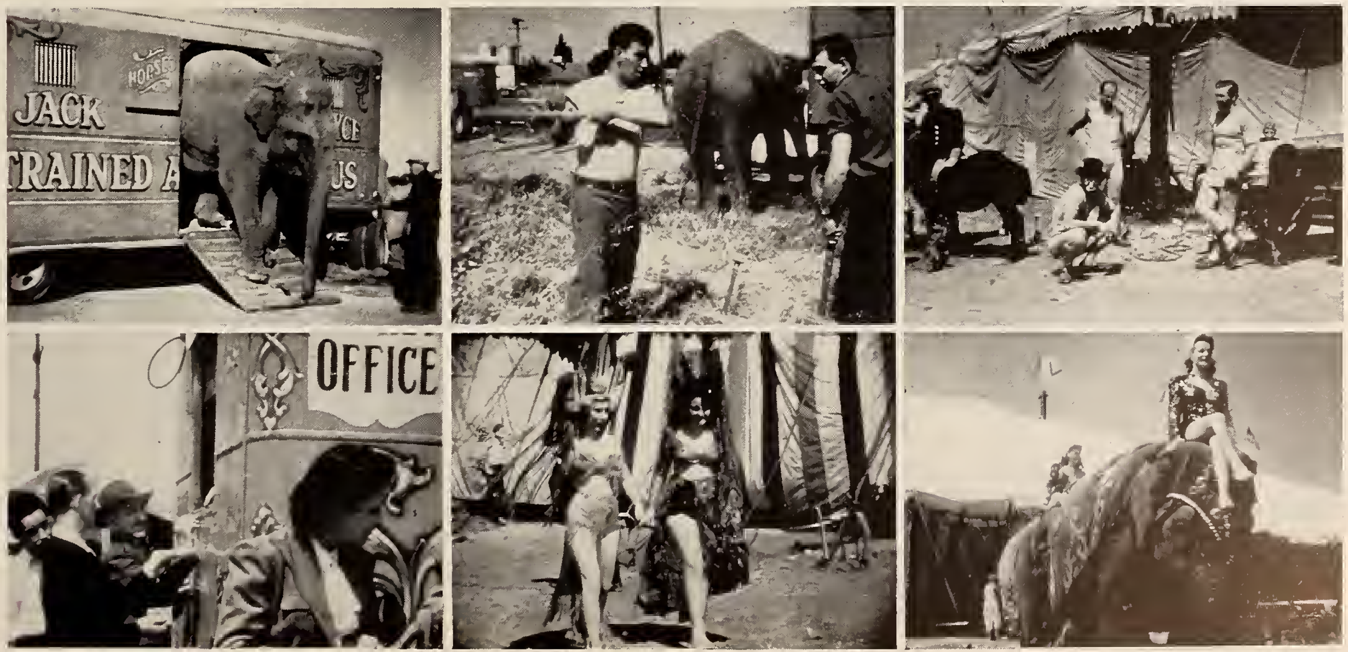
Also, whenever I could, I took plenty of time before shooting, to check light, focusing and composition, so that I did not have to take two or three shots of the same thing in order to secure a good picture.

Imagine me at the circus! Here, contrary to my usual custom, I was so overcome with enthusiasm that I started to shoot everything in sight. However, when I returned home that evening I began to realize that, while I had a collection of interesting shots, I had no story and no plan.

Then suddenly the thought came to me! Why not tie all those shots together and show

[Continued on page 321]

16mm. scenes by Guy Nelli, ACL



• There is more to a circus than meets the public eye; "Jumbo" debarks and helps to erect the main tent, and the clowns hold a "bull session"; the show itself is presented only after lengthy and difficult preparations by all circus hands.

A TWICE TOLD FILM TALE

Making "Return From Fire" was a conquest of obstacles

DR. W. LYNWOOD HEAVER, ACL

SUMMER, 1943. Two years before V-E and V-J Day.

Headlines and radio news broadcasters still inflated each successful small advance or minor skirmish, to make us forget we were losing here and there. It was one of the summers of gas rationing, of points, stamps, headaches, heartaches and short tempers in the market places.

A trip from Hollywood to New York provided me, in the waiting rooms of railroad stations across the land, with much unrehearsed drama. Drama of a stark, unglamorized kind, far removed from the sound stage variety at MGM where I had watched the war play, *Cry Havoc*, being filmed. In comparison with what I saw in the incidents attending the arrival and departure of trains, the artful contrivances and studied acting in the studio had not seemed to me to catch the real pathos and depression of women seized and emotionally pilloried by a war that took their men away. One saw one woman, or a hundred of them, for the first time, really alone . . .

An idea came into focus—an idea for a scenario. The synopsis grew as I stared out the window of the streamliner that thundered home across America, passing troop trains going the other way . . .

Summer, 1943. Train coaches choked with sweating, grumbling humanity. Railroad stations hot, sticky, full of hurriedly packed suitcases, full of people with aching feet, desperate fatigue and the tears of goodbye. GI here, GI there, everywhere GI. Uncertain laughter. Then there were the eyes of the women—glad, excited eyes—dull, dumb eyes, smoky with doubt and wonder . . . eyes that screened the bursting of hearts, eyes empty and vacantly watching, eyes reflecting the paralyzing fear that this was goodbye forever . . . the turning away from the iron gates that snapped the lifeline of physical contact between mothers and sons, between those who were in love. No parades, no drums and no banners flying. Only the memory of what he had just told her before he went through that gate.

And then she was suddenly alone.

She looked at the station. Posters. BUY WAR BONDS. DON'T TALK! BUTTON YOUR LIP. TROOP MOVEMENTS AND SAILINGS—oh, and there was another poster—USE V-MAIL—*V-MAIL?*

She went home through the rain, the hot rain, that came down from the dark skies and broke up the fragile tears on her face. The room she went to was small. Each day it grew smaller. Every week and month that went by entombed her more and more.

V-Mail, did it say?

Where were his letters? Why didn't they come? She wrote and wrote and wrote V-Mail, regular mail, air mail. Her empty mailbox stared back at her. Something began to happen inside—a strange aching that was destroying her thoughts. Doubt and fear and anxiety were like termites eating away the foundations of her emotional structure.

She couldn't stand it any longer.

Then, one day, it happened. She tried to kill herself, so that she could join him. She was sick, mentally sick. They took her away and there were strange walls, strange people in uniforms, a kindly doctor who tried to untie the knots that bound her to depression. After a time, they gave her treatments (they called them) that

[Continued on page 322]

8mm. scenes by Dr. W. Lynwood Heaver, ACL

• Pictured above, actors and actresses in *Return from Fire*, a psychological amateur movie presenting the little told problems of those who stayed at home waiting, waiting for news of any kind from overseas.

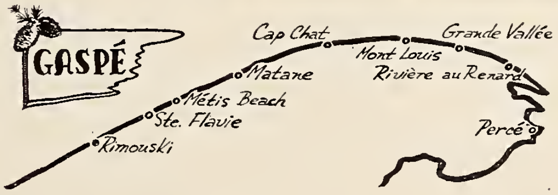
Going to Gaspé?

A noted filmer tells of its cine charms

FRANK E. GUNNELL, FACL

- Gaspe offers magnificent natural backgrounds in addition to picturesque and atmospheric scenes of French Canadian life.

Photographs by Frank E. Gunnell, FACL



HORACE GREELEY once advised an American Easterner to "Go West," and it is still excellent advice, particularly for movie makers seeking spectacular travel picture subjects.

But then, there are many American Easterners who do not have a vacation long enough to make a Western trip—especially if they want plenty of time to film their adventures. This year too, automobiles and tires being what they are, perhaps many of us had better stay closer to home.

So, we change Horace Greeley's advice and say to many Easterners, "Go North," north to the Gaspé country of eastern Quebec Province in Canada. Here, within a thousand miles of the homes of millions of people, lies a land of rugged beauty and fascinating French Canadian atmosphere with all the necessary ingredients for a grand vacation *and* a travel motion picture of distinction.

For 275 miles along the south shore of the St. Lawrence River, from Ste. Flavie to Percé, are scores of tiny quaint French Canadian villages, mostly concerned with fishing and lumbering, and each with a distinctive Old World charm, which, when successfully caught on film, means a motion picture that will delight virtually everyone.

Gaspé is a rugged mountain region, and for mile after mile along the river we pass from one bit of spectacular scenery to the next, climaxing in the little French village of Percé, at the foot of Mont Ste. Anne, facing the great pierced rock from which it takes its name. Why, the region about Percé alone has enough filming attractions to keep the movie maker busy for days!

While the trip around the Gaspé Peninsula may be taken in either direction, the best way, in our opinion, is to drive to the St. Lawrence River, either at the city of Quebec or through Maine to Rivière du Loup, and from there to go along the south bank of the St. Lawrence toward the sea. Of course, the visitor to the city of Quebec may want to spend some extra time there, as it is an excellent cinematographic vacation spot too; but, if the Gaspé is one's real objective and time is limited, we suggest that the city be saved as the objective for another and more leisurely visit.

At any rate, assuming that we are now somewhere along the south bank of the *Fleuve St. Laurent*, let us see what some of the movie making high spots are.

Although the Gaspé is a region of rare natural beauty where great mountains often meet the shores of the St. Lawrence, the really distinctive features of this land are the many little French Canadian villages that occupy each of the series of valleys that reach down to the sea. Isolated from each other quite completely until the building of the Gaspé highway in recent years, each of these villages has maintained the customs of Old France so charmingly that today many of them are cinematographically worth much more than a casual visit, and some are worthy of a complete travel motion picture study.

Among the "quick" camera subjects, to be taken en route and later edited into our travelog, are such things as the buttressed lighthouse at Pointe au Père just beyond Rimouski. Here is also a quaint old French mill with its machinery intact. Worthy of a visit in itself, it is also an outlying office of the Quebec Tourist Bureau, where one may obtain maps, literature and information about the roads ahead.

Just off the main road at Ste. Flavie lies Mont Joli, a large French Canadian town, which, during the war, was surrounded by great airfields for training flyers from all over the British Empire. Like all the larger French Canadian towns, Mont Joli has interesting and different stores and homes, and, of course, great stone churches.

Back on the main Gaspé highway again, a few miles further on we come to Metis Beach *(Métis sur Mer)*, a summer vacation colony mostly for English speaking vacationers from Montreal and other large Canadian cities. Here, too, is a picturesque shore with a lovely lighthouse, and, of course, our camera subjects may include all the usual vacation sports.

Leaving this touch of English Canada we are quickly back among the French speaking

[Continued on page 320]

PRACTICAL FILMS

The general movie as used for various purposes

WILLIAM HOWE

THOUGHT FOR FOOD

The fact that the world population doubled from 1740 to 1840, and from 1840 to 1940 more than doubled again, suggests that we might be looking for another planet to farm in a few centuries. Encyclopaedia Britannica Films has approached the problem of an overpopulated, undernourished world more practically, however, with three splendid ten minute instructional films on the world's food problems: *Consumption of Foods, Production of Foods* and *Distribution of Foods.*

Although these 16mm. sound on film pictures deal primarily with the constant, as opposed to the topical, factors involved in feeding the millions, they nevertheless have direct implications to the present global food crisis. With the aid of some unusually effective picture maps and graphs, the films show that one half the people in Europe are undernourished and that three quarters of the Asiatics are victims of malnutrition.

Designed for screening by high schools and junior high schools in conjunction with general science, biology, social studies and economics courses, the films will also be fine material for adult civic and educational groups. Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill., will be glad to advise you about these and the many other educational pictures in their catalog.

GOOD, NEIGHBORS!

The Bolivian government has snubbed the primer for a more progressive educational medium; under the supervision of Carlos A. Seidel, of Argentina, Bolivia plans to produce an extensive series of expository films to be used in instructing the Indians and the more backward citizens, especially in agricultural methods, sanitation and mechanics—about which they know pathetically little.

Mr. Seidel recently visited North America for the specific purpose of procuring films that will demonstrate the technique of making an expository movie and to purchase the equipment necessary for launching this project. In addition to using the motion picture as an educational property, the Bolivians feel that, once we Northerners get a look at some of their mountain scenery and picturesque bylanes on the screen, they can lure us even further south than Mexico City.

1740
1840
194

• A pictorial graph superimposed on a map illustrates clearly the population aspect of the world food problem, in one of the Encyclopaedia Britannica films.

IN THE BEGINNING

One of the most ambitious production schedules to be announced in the past few years is the result of a collaboration between the Anson Bond Production Company, of Hollywood, and the American Bible Society. They plan to film the entire King James version of the Bible in color, with a narrator reading the text, backed up by symphonic and choral scoring.

It is interesting to note that the figure of Christ will never appear on the screen; but His presence will be suggested by reaction shots and such devices as footprints and shadows, an approach that shows much more taste and imagination than some theatrical films which have dealt with the life of the Nazarene.

The first three pictures on the production list will be *The Nativity, The Parable* and *The Woman of Samaria.* Henry Harris Ragatz, production consultant, estimates that the Scriptures can be covered pictorially with 150 twenty minute films. As the films are completed, 16mm. and 35mm. prints will be distributed among the schools and churches of the nation at a rental of $10.00 for a screening. The American Bible Society is aiming at international distribution when it eventually records sound tracks in the more common languages of the world.

BALLET BOSWELL

Balletomanes and dance students throughout the country will be pleased to hear that Harold Kovner, ACL, has several ballet films in the process of editing. Apparently the choreographer's memory is not the foolproof faculty that we have come to believe; for Mr. Kovner was originally commissioned by George Balanchine to film his routines as simple records to be used in reviving various ballets. He has shot sequences from Balanchine's *Concerto Barocco, Danses Concertantes* and *Elegie,* as well as Ballet Theatre's *Fancy Free* and *Undertow.*

Now, however, he feels that the current popularity of ballet will justify the production of films that are something more than choreographic blueprints. To this end he has recorded the indefatigable Ruth St. Denis in a brief performance of her *Indian Beggar's Dance,* with interesting closeups of the famous feet in action.

If you are interested in these

[Continued on page 326]

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Harold Sonneman

• **Mrs. DeLylia Mortag, ACL, left, 1946-47 president of the Milwaukee A.M.S., with the other officers of the club.**

Eighth for Mount Vernon More than 600 members and guests attended the eighth annual motion picture show of the Mount Vernon (N. Y.) Movie Makers, held during the summer in the city's A. B. Davis High School. Featured on the program was *While The Earth Remaineth*, 1945 Maxim Award winner, by Frank E. Gunnell, FACL, of Staten Island. Other pictures seen on the club's screen were *Squeaky* and *Long Island Regatta*, by Walter Bergmann, ACL, and *Design in White*, by Joseph J. Harley, FACL, of Madison, N. J. William Knight, club president, served as master of ceremonies, with John Hefele, ACL, in charge of projection and Harris Hineline behind the dual turntables.

New in Northwest Fifteen charter members signed the roll of the Tacoma Amateur Movie Club, ACL, enthusiastic new unit in the State of Washington. Charles E. Brown, jr., has been named first president, aided by Eldon Lindley, second vicepresident, and Mrs. Marie Nalder, secretary treasurer. *Brookside*, by the late Robert P. Kehoe, FACL, and *The Will and The Way*, 1940 Maxim Award winner by Chester Glassley—both from the League's Club Library—have been screened at Tacoma's organization meetings.

Metro elects New officers for the coming club season were installed by the Metro Movie Club of River Park, in Chicago, at the group's annual dinner, held early this summer in the city's Oak Park Arms. Arthur H. Elliott, ACL, was returned for another term as president, backed by Morris Baker, ACL, vicepresident; Edward Diller, ACL, secretary, and Arthur Barcal, treasurer. Serving with them on the board of directors are Herbert Bennett, ACL, William Ziemer and M. E. Kienappel, ACL.

Winners of Metro's first annual contest for members' films also were screened at the dinner. These were *Fort Lauderdale*, by Frank W. Dibble, ACL, and *Yuletide*, by H. P. Bennett, in the 8mm. class; *Visit From St. Nicholas*, by Mr. Elliott, and *Short Tale of a Dog*, by Mr. Ziemer, in the 16mm. class. The group's second annual contest has been announced for conclusion in April, 1947.

Novices in New York There were eleven entries in the recent novice contest of the Metropolitan Motion Picture Club, ACL, with first place in the Harry Groedel awards going to Dr. Macdonald Browne, ACL, for *Calling Dr. Kildare*. Other Groedel award winners were Murray Booth, for *Vacation Paradise*, and Terry Manos, ACL, for *It's V-E Day!* Entries were judged by the overall vote of club members present at the meeting.

MMPC's entire board of officers have been re-elected for service in 1946-1947, as follows: Joseph J. Harley, FACL, president, Frank E. Gunnell, FACL, first vicepresident; John Hefele, ACL, second vicepresident; Alice Burnett, ACL, secretary; Sidney Moritz, ACL, treasurer. Chosen with them for the club's board of directors were George Mesaros, ACL, and Mr. Booth.

Council in Michigan Devoted to the general purpose of encouraging amateur movie clubs throughout the State, the Michigan Council of Amateur Movie Clubs held its first annual meeting recently in the Morton Hotel, at Grand Rapids. Charter members of the council are the Kalamazoo Movie Club, ACL, the Grand Rapids Amateur Movie Club and the Long Lake Amateur Movie Club, ACL. First officers include C. P. Rynbrand, president; John Folkema, first vicepresident; Milburn Bergeon, second vicepresident; Mrs. Merritt Beisel, secretary, and Mrs. Spencer Austin, treasurer.

For Bergen County New in New Jersey is the Amateur Movie Society of Bergen County, with headquarters in Hackensack. First officers include C. Edward Nelson, president; Eugene Huebler, vicepresident; Leon Van Gelder, treasurer, and Frank A. Gross, secretary. Bergen County meetings are held monthly on first Mondays, at the home of Mr. Van Gelder, 25 Prospect Avenue in Hackensack.

[Continued on page 326]

Charles H. Benjamin, ACL

• **Members of the Brooklyn Amateur Cine Club on gadget night; Samuel R. Fass, ACL, is showing his movie contrivances.**

Nearly 1000 Inspections...for

That's ***what*** ***we*** ***mean by "Precisio***

That's why this 8mm movie camera can be Lifetime-Guarante

Filmo Sportster

THE 8mm Filmo Sportster weighs only 24 ounces. It is little larger than the palm of your hand. Yet it is a *precision instrument*—a product of quality control and exacting inspection.

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Easier Movie-Making, Too

The Sportster's new, easy-to-use, 3-dial exposure calc gives direct readings for every outdoor subject and li condition—for *both* color and black-and-white film. Th 5-foot film run permits exposure of 400 frames at one ing. A fine *color-corrected* 12½ mm F 2.5 lens is sta equipment.

That's why you just sight, press a button, and *wh see, you get!*

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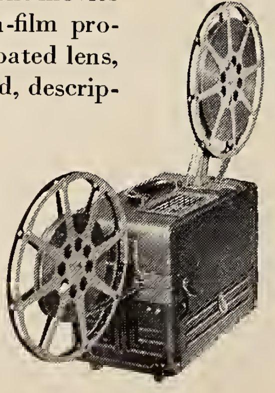

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ECISION !

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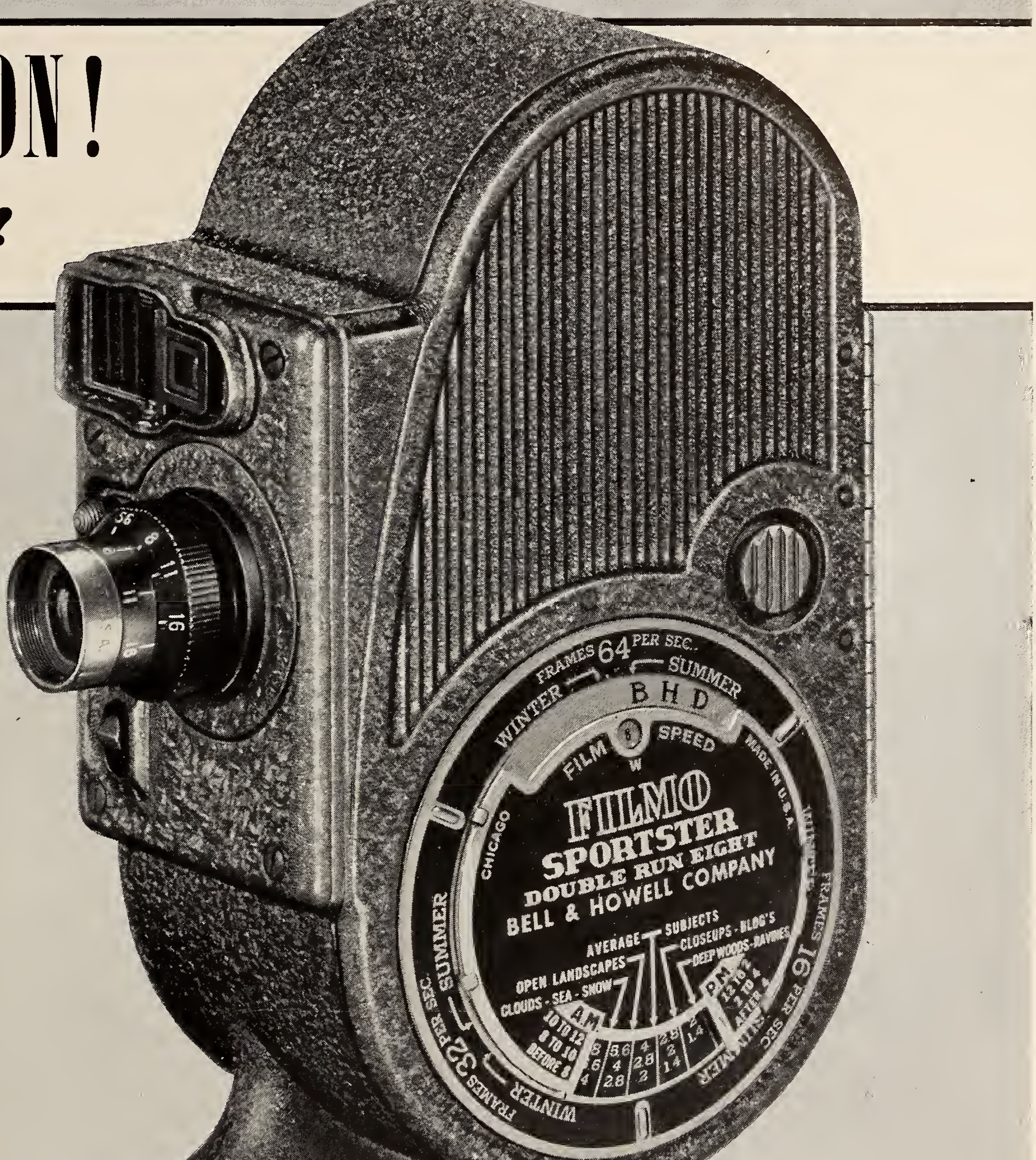
FRAMES 64 PER SEC.
WINTER
SUMMER
B H D
FILM SPEED
W
MADE IN U.S.A.
CHICAGO
FILMO
SPORTSTER
DOUBLE RUN EIGHT
BELL & HOWELL COMPANY
AVERAGE
SUBJECTS
CLOSEUPS - BLDG'S
DEEP WOODS - RAVINES
OPEN LANDSCAPES
CLOUDS - SEA - SNOW
AM
PM
10 TO 12
8 TO 10
BEFORE 8
FRAMES 32 PER SEC.
SUMMER
WINTER
FRAMES 16 PER SEC.
WINTER
SUMMER

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Howell

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ood and the World

For complete information on all Bell & Howell cameras, projectors, and accessories, see your dealer—or write Bell & Howell Company, 7143 McCormick Road, Chicago 45; New York 20; Hollywood 38; Washington 5, D.C.; London.

The Clinic

Technical comment and timely topics for the amateur

By syllables

From J. Jones, ACL, of Pretoria, South Africa, comes a fresh approach to the question of how long titles should remain on the screen. "Film economy," writes Mr. Jones, "in these postwar days demands that those of us who wish to superimpose titles on a background peculiar to the movie we are making should know fairly accurately how much background footage must be shot for each title.

"The only information I could get about this problem was the advice to let one second of time elapse for each word, or to read the title through twice, with the camera running. But words are of unequal length, as the illustration on this page will demonstrate graphically. Some other and more accurate unit had to be adopted, and it seemed to me that it should be the syllables of the title wordings.

"Examination of successful titles led me to the conclusion that six frames for each syllable is a good, all around average. Then came the question of how to be certain of frame counting. My camera has a crank handle for manual operation, and one revolution of this handle moves eight frames of film through the camera gate. So, I had the basic factors of six frames to a syllable, eight frames in one crank revolution and forty frames in one foot of 16mm. film (eighty frames for 8mm.). Reduced to crank revolutions, the necessary footage can be determined with sufficient accuracy.

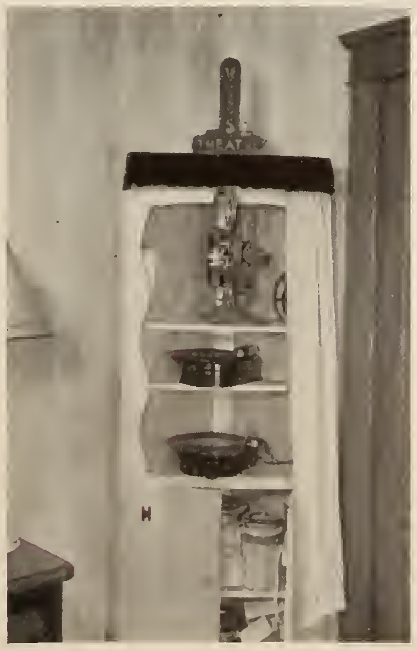
"Since the syllable is a measurement of the spoken word—uttered by a single vocal effort—the number of letters in each one does not matter. Therefore, long or short in its spelling, the syllable provides an accurate and simple method of determining title length and of conserving raw footage that is hard to come by."

FLORICULTURAL EXHIBITION
MAGNIFICENT RHODODENDRON
DISPLAY
•• ••
A Horse Is Man's Friend

• English spelling, a frequent bar to precise titling, takes on a new simplicity with the syllablic method suggested by J. Jones, ACL.

Encoignure

Dr. Irving Vics, ACL, of Albany, N. Y., has turned a commercial corner cabinet, supplied ordinarily to safeguard chinaware, into a convenient and a space saving projection booth. The illustration on this page shows the cabinet open for inspection. When it is closed, it is concealed by a translucent velvet curtain, hanging from a valance, above which is an electric sign.



• A normally vacant corner is put to cine use by Dr. Irving Vics, ACL.

"The cabinet cost $7.00, unpainted," explains Dr. Vics, "and some remodeling was done. I lowered the top shelf, to accommodate my projector with a 400 foot reel on it, notching out the top of the cabinet to receive the reel. The two lower shelves hold two record players. Most of my films are on 200 foot reels, in canisters which I have lined with asbestos cement. They are stored in the cabinet, which also contains editing equipment, extra reels, extra projection bulbs, oil, record playing needles—in short all my movie material.

"Placed in the corner, the cabinet is completely hidden from view, when an adjoining door is moved back in front of it. The players are hooked up with my radio, the wires running under rugs to the other end of the room where the screen is set up. Normally, this screen is stored in a clothes closet, appearing only when movies are to be shown.

"The electric sign, flashing on and off, was made of cardboard, painted black, with sign painter's silver tinsel bordering the lettering. The total cost of the entire 'theatre' was approximately $15.00."

Safeguarding

Summer is a hazardous season for fine movie equipment. Heat, salt water and

[Continued on page 317]

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Victor change The Victor Animatograph Corporation of Davenport, Iowa, has been purchased outright by the Curtiss-Wright Corporation, 30 Rockefeller Plaza, New York 20, N. Y., according to an announcement by G. W. Vaughan, president of Curtiss-Wright.

Mr. Vaughan emphasized the fact that there will be no change in the present Victor staff, location or operation. Victor engineering activities will continue to be headed by Alexander F. Victor, with Samuel G. Rose in charge of business administration.

In buying Victor, Curtiss-Wright adds emphasis to its activities outside the immediate field of aircraft production. In recent years, it has also purchased the L. G. S. Spring Clutch Company of Indianapolis and the Marquette Metal Products Company of Cleveland.

Eastman Kodak With 30,000 full time employees in Rochester, N. Y., the Eastman Kodak Company announces that its personnel stands at a new high. Employment is sixty three percent above 1940 and 148 percent above 1929 figures. These statistics put the company well in advance of the objectives set for postwar employment by the Committee on Economic Development, as Eastman has tripled the overall objective and more than doubled the percentage set for manufacturers.

President Thomas J. Hargrave of Eastman says that the basic reasons for the new employment level are the need to replenish dealers' stocks, enormous consumer backlogs and millions of new customers attracted by new developments in the photographic field.

Of special interest to movie makers is the announcement by Eastman that the *Ciné-Kodak News*, after a four year suspension, will once again be distributed free of charge to all active home cinematographers. Future issues will be published as frequently as paper supplies allow.

Adair & Rhamstine A postwar model of the Electrophot exposure meter is announced by Adair & Rhamstine, 301 Beaubien Street, Detroit 26, Mich. Known as the 14-A, the model features rugged design, small size and several constructional improvements.

With a narrow angle of coverage, the Electrophot accepts light from an average lens coverage angle. Exposure of film with speeds from 3 to 400, stops from *f*/1.4 to *f*/32 and shutter times from two seconds to 1/1000 of a second may be calculated on a simple dial, as well as movie speeds of 8, 16 and 32 frames a second. Determination of proper exposure is said to take less than fifteen seconds.

Additional information concerning the Electrophot exposure meter may be had, in Eastern areas, by writing J. T. L. Sales Company, 120 Liberty Street, New York 6, N. Y. Other requests should be sent direct to Adair & Rhamstine.

Bell & Howell Since Bell & Howell equipment is to be an integral part of the world wide film program now being planned by Metro-Goldwyn-Mayer, foreign trainees for the program have been spending considerable time investigating Bell & Howell laboratories and offices in Chicago. Last month foreign visitors included Cecil W. Gidley of Australia and G. R. Amonkar and Ram L. Gogtay of India.

Another visitor from overseas was Harry W. Martin, chief optical inspector of Taylor, Taylor and Hobson, Ltd., of England. Mr. Martin spent two weeks in the Lincolnwood Laboratories, largely in discussions regarding the Bell & Howell lens coating methods.

Bell & Howell also announces a plan to distribute the Peirce Model 55A Magnetic Wire Recorder and Reproducer, which will provide sixty six minutes of continuous recording and will operate on any 115 volt AC outlet or on DC with a converter. The wire involved will last indefinitely, as previous sound is erased with each fresh recording. The amplifying unit may also be used as an efficient public address system. Further information concerning the Peirce Magnetic Wire Recorder may be had from the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Castle Just released is the new 1946-47 Castle Films catalog of home movies. With 800,000 copies of the publication being printed, Castle believes this represents the largest print order in home movie history. It may be had from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y.

Reeves Complete service facilities for both independent and major producers in the sound recording field have been opened by Reeves Sound Studios in the former Beaux Arts Institute of Design, 304 East 44th Street, New York City. Five floors in the extremely modern building will be devoted to production of movies, radio transcriptions, sound films and television shorts. Chester L. Stewart will supervise the studios, which were formerly located at 1600 Broadway, New York City.

Hazard E. Reeves, president of Reeves Sound Studios and Reeves International, also announces the formation of the Reeves Soundcraft Corporation,

[Continued on page 323]

• The Electrophot—a compact, well cased exposure meter which gives correct readings in less than fifteen seconds.

Twenty years of the Amateur Cinema League

[Continued from page 301]

League's former consultants will show that, in dealing with the thousands of individuals who wanted help, they grew in stature and capacity in giving that help and that they were, because of League training, called to important work in other fields. Walter D. Kerst is an official of the Bell & Howell Company. He worked out the League's first consulting service. Arthur L. Gale, FACL, is a commercial movie producer. He first developed the continuity service of the League. Russell C. Holslag, FACL, who followed Mr. Kerst, is the head of a large motion picture laboratory. Frederick G. Beach, FACL, and Kenneth F. Space are both in charge of motion picture production for two of the great corporations of the United States.

The inheritor of these specific techniques, James W. Moore, ACL, the present general consultant of the League, has added many of his own. He is known to thousands of personal filmers as the man who helped them out with something that they needed and not with genial speeches at conventions.

The League may well be proud of the way in which it has served its members in the matter of "originating" movies. The term, continuity, was for many years buried in the inner technicalities of the theatrical screen. Arthur Gale and James Moore have rescued it from that prison and have given it a vitality which has made it a common term in all discussions of films, general or theatrical. Building upon the sound basis established by the late Epes W. Sargent and by Paul D. Hugon, both contributors to Movie Makers, the League's consultants have made the most practical and illuminating definitions of that term that have ever been stated anywhere.

In film production, the League has served with very real aid. It has helped members to prepare scripts. It has told them the best tools for their specific purpose. It has shown them how to use those tools effectively. It has criticized scripts, suggested titles and commentaries. It has reviewed films at all stages of their making. Its consultants have been pioneers in filming techniques, witness the work of Russell Holslag with flood lamps and photocell exposure meters, Frederick Beach with double turntables, James Moore with the philosophy of using effects in cine transitions. When sound reached the theatrical screen, the League developed new techniques in a direction entirely opposite to that of Hollywood, since sound studios were not feasible for most individual movie makers.

Because it was obvious that better filming would bring more pleasure and because better films—or, for that matter, all films—need recognition by audiences, the League investigated the best way to provide that recognition. Mr. Maxim developed a Connecticut club contest in 1929, and he tried, with the help of the League, to broaden it into a New England and ultimately an international competition. This path did not show promise. In 1928, the League had aided *Photoplay* in conducting a contest for personal movies. The winner, Russell T. Ervin, FACL, is now a noted producer of films of sports. Since the inter-club contests did not work out and since the *Photoplay* competition was successful, Movie Makers began, in 1930, the annual selection of the Ten Best films of the year. This was the answer, as this annual competition has become the most important in all general filming.

After the death of Mr. Maxim, in 1936, his children, Percy Maxim Lee, FACL, and Hiram Hamilton Maxim, set up the Hiram Percy Maxim Memorial Award, which is the most sought after distinction in personal movie making.

The League's constitution directed its officers to work for the advancement of amateur movies and the promotion of interest in them. The large development of 8mm. and 16mm. filming and the great number of practitioners of the eighth art bear witness to the way in which that assignment was carried out. The world is full of predictions today of the great influence that 16mm. movies will have in every phase of effort. Industry rates 16mm. films as more important, in future advertising planning, than radio and newspapers. The armed services, in the war, used 16mm. movies as a major educational tool. Much of the pioneer thinking in those fields came from the Amateur Cinema League, which has served industry as well as amateurs, education as well as family filmers, science as well as travel picture makers. The files of Movie Makers have article after article pointing out new ways of making films serve purposes broader than entertainment.

Our constitution required that the League should aid in the formation of clubs of movie amateurs. It was our belief that these bodies should be entirely autonomous and that they should not be regulated or controlled from League headquarters. With our aid, a total of—at one time—close to three hundred clubs of personal filmers came into being. The war reduced this number, but it has started to mount again. Whatever we have done for movie clubs has been done without charge and without attempts at domination or control.

We have worked out organization methods, model by-laws and program suggestions. We have established a Club Film Library which is available to clubs for transportation charges only. From this library has developed a special Club Film Library Fund, to which clubs and League members have contributed generously. Many of these clubs have taken out League membership and a great many of their members are also League members, but they are today, as at the beginning, completely independent of League control. This assignment has been carried out with a fine friendship between the clubs and the League.

The pioneer officers of the League were directed to set up a periodical. In December, 1926, the first number of *Amateur Movie Makers* appeared. The name was shortened to Movie Makers in March, 1928. In 1929, Mr. Maxim in his presidential report, referred to the League's official organ as "an established magazine worth not less than $100,000." In 1934, the millionth copy of Movie Makers was printed. It has been, to quote many retailers, "the dealer's bible," and, to quote many advertisers, the "show window of the industry."

This magazine has been the voice of the general film. Known as conservative in its editorial policies, it is considered as authoritative. For many years, Arthur Gale brought to it one success after another. It devised styles and artistic methods—notably the "bleed" page—which were later copied by practically every magazine. Its special New York World's Fair number, in June, 1939, set a new standard for attractiveness in illustration with photographic color.

At present, because of the shortage in coated paper, Movie Makers is restricted in size, but it awaits only the return of the United States to something like normal business practices, to provide again the wealth of material that it offered in prewar days. Movie Makers has developed new authors in general filming, because of the League's close relation with the movie makers who are doing the best work.

The League broadened its publication mandate by producing *Making Better Movies* in 1932 and *The ACL Movie Book*, in 1940. They are the two authoritative texts on general filming. In addition, many booklets and service sheets have been published. These additional publications are available only to League members.

The constitution directed the establishment of a film exchange by which League members might see each other's work. For several years, this project was undeveloped, because of the fact that most personal films exist in only one copy. We found that the cost of buying duplicate films for such an ex-

Extra "speed"... economy... brilliant results

Three big reasons why lots of movie makers use...

Ciné-Kodak "Pan" Films

Most home movies these days are made on Kodachrome Film. And with good reason—full-color, real-color Kodachrome just can't be beat.

But there are still plenty of chances for black-and-white movie making—opportunities that might be missed but for the extra speed you get with some Ciné-Kodak "Pan" Films.

Movies of nighttime sports . . . movies in dimly lighted buildings . . . outdoor movie making at dusk or on very dull, overcast days . . . whenever existing light is dim, and you can't control the light source—here are "naturals" for "Super-X" or "Super-XX," Ciné-Kodak's extra-fast panchromatic movie films.

Economy is a second asset of Ciné-Kodak "Pan" Films. When color isn't important, lots of movie makers switch to black-and-white films. (And black-and-white films can be tinted or toned in a variety of shades to avoid a jarring contrast when assembled with Kodachrome. The Kodak Data Book, *Formulas*, has the story.)

And here's a tip to pass along to some of your less experienced movie-making friends — *Ciné-Kodak Panchromatic Films receive Kodak's automatic corrective processing that compensates for all average exposure errors . . . permits a wider latitude in exposure judgment.*

But whatever your film choice, Kodachrome or "Pan," remember that *most* 8mm. and 16mm. movies, and the *best* 8mm. and 16mm. movies, are made on Ciné-Kodak Films. Eastman Kodak Company, Rochester 4, N. Y.

In industrial movie making, the extra speed and economy of Ciné-Kodak black-and-white film are sometimes more important than full color.

When all possible film speed and detail are important, you'll appreciate the plus factors of Ciné-Kodak Super-X and Super-XX Panchromatic Film.

Speedy "Super-X," supplied in 8mm. and 16mm. sizes . . . rolls and magazines. "Super-XX," even faster, is made for either roll- or magazine-loading 16mm. movie cameras. Economical "Eight Pan" Film—for roll-loading "Eights," only.

SUPER-XX
SUPER-X
PANCHROMATIC

Kodak

Call on
COMMONWEALTH
for the finest in Major Company pictures with star-studded casts

STAGE DOOR CANTEEN
48 Great Stars
6 Name Bands

HANGMEN ALSO DIE
starring
Brian Donlevy
Walter Brennan
Anna Lee

MIRACLE ON MAIN STREET
starring
Margo
Walter Abel

SHANGHAI GESTURE
starring
Gene Tierney
Victor Mature

DUKE OF WEST POINT
starring
Louis Haywood
Joan Fontaine

JUNGLE MENACE
15 EPISODES
31 REELS
Featuring Frank Buck and Sasha Siemel (The Tiger Man)

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25 two reelers
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Louis Jordan and His Band
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change would be prohibitive and that members would not contribute originals to a central library. In 1929, the Membership Film Exchange was set up on an entirely practicable, but limited basis. Members in the United States signify their willingness to exchange films on loan with other members, listing the films that will be subject to exchange. Only those members who are willing to exchange are given these film lists. Members then effect the exchange between themselves, with no supervision or intervention by the League. Although this exchange has never been very active, it has pleased a fair number of members for nearly two decades.

Another mandate that gave no promise of working out was the direction to encourage the production of community photoplays in various localities. It soon became clear that personal films were not, for the most part, to be photoplays. But we found that the community part of this idea had the real meat of it. Very soon, amateur movie clubs were being asked to make films for various community enterprises. Now, especially during the recent war days, one of the most interesting fields of club activity is making these movies for community betterment. The photoplay is still made by amateur filmers, but it is generally the result of a single man's effort, in which he enlists his friends.

The constitution directed that the League should represent amateurs in legislative affairs. This it has done boldly and successfully. It secured the free customs entry of amateur movies in the Tariff Act of 1930. It represented amateurs and—a most unusual situation—the whole amateur movie industry in the NRA code hearings in 1933. It has fought various efforts to bring personal films within the limitations placed upon theatrical showings. It succeeded in bringing about the defeat of one bill of this type in the lower house of the New York Legislature. The League has refrained from legislative action except in defense of the rights of personal filmers.

The constitution directed the League to advocate a high standard of conduct among members and to encourage fraternalism. Therefore, we have consistently refused to make League memberships serve as a means of getting special privilege, trade discounts or other considerations. Our members have served their communities, but they have not benefited in petty ways from their membership. The fraternal feature was developed through the amateur movie clubs, which give opportunities for filmers to meet in their communities. Aside from a dinner given to celebrate its tenth anniversary, the League has never conducted entertainment activities. The clubs have provided these, and the League has busied itself with the prime task of individual service.

The last proviso of the constitution called for the promotion of "other cognate interests." This phrase in most constitutions is the general clause which permits organizations to meet new situations. It was invoked by the League in the war years, to justify our service to the United States government in various ways. But, for the most part, we have tried to "stick to our knitting" as a service body.

Here, then, is a report on how an assignment has been carried out for twenty years. In the first ten of them, the inspiring leadership of our Founder, Hiram Percy Maxim, set the channels of our progress. He was a man of broad vision and of daring imagination. Many of his prophecies have come true. Stephen F. Voorhees, President for the last ten years, is one of the leaders of American progress. Intimately aware of what the world is doing, he is quick to indicate how the League may be of broader service. To these two men, all of us in the League owe much for their wise guidance of our enterprise.

The officers and directors of the League now are Stephen F. Voorhees, FACL, President, of New York City; John V. Hansen, FACL, vicepresident, of Washington, D. C.; Ethelbert Warfield, ACL, treasurer, of New York City; C. R. Dooley, ACL, of Summit, N. J.; Mrs. L. S. Galvin, ACL, of Lima, Ohio; H. Earl Hoover, ACL, of Chicago; Harold E. B. Speight, ACL, of Ithaca, N. Y.; Philip N. Thevenet, ACL, of Dallas, Texas; Floyd L. Vanderpoel, ACL, of Litchfield, Conn.; and Roy W. Winton, ACL, managing director and secretary, of New York City, also editor of MOVIE MAKERS. Messrs. Voorhees, Dooley, Vanderpoel and Winton have served since 1926. Lee F. Hammer, Honorary Life ACL, retired as vicepresident and director in 1937. In its two decades the Board of Directors has lost four members by death and four by resignation.

I cannot let the opportunity pass without expressing my own very deep appreciation of the unusual quality of the League's staff. On it are men and women who have given without stint, not only fine and brilliant service, but a loyalty and devotion that are rare anywhere in the world. Our pioneers like Marie Sipp, ACL, Ceil Schlesinger, ACL, Anne Young, ACL, and James Moore, ACL, have built up an *esprit de corps* that our newer staff members tell us they have never met anywhere else. The only discipline is that of duty. These associates have made the last twenty years happy ones for me.

Films you'll want to show

16mm. and 8mm. entertainment pictures

STRAUSS & COMPANY

■ *Blue Danube* and *Romance*, first of the Music Album series, one reel, 16mm. sound on film, black and white, is released by Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The Mills Philharmonic Orchestra, under the baton of Frederick Feher, presents Strauss's classic, as sung by Armanda Chirot and Christine McIntyre, supported by a chorus. *Romance*, sung by Tandy MacKensie, Alice Avakian and chorus, is one of Feher's own compositions.

WESTERN AMOUR

■ *Dudes Are Pretty People*, five reels, 16mm. sound on film, black and white, is released through Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Jimmy and Pidge, cowboys, while wandering philosophically about the open prairie, encounter womankind in the person of Marcia, better known as Marjorie Woodworth. Their partnership is temporarily wrecked because, though Jimmy is a woman hater of long standing, Pidge is a riotous wolf. By various unholy strategems, Marcia is persuaded to return East, while the boys prowl further West.

FOUL MURDER

■ *The Suspect*, nine reels, 16mm. sound on film, black and white, may be obtained from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. A trio of excellent performers — Charles Laughton, Ella Raines, Rosalind Ivan—turn a familiar cinematic idea into very real drama. Laughton, as a kindly shopkeeper, eliminates two very unpleasant characters, suffers from the realization that his acts have been negative socially and eventually gives himself up in the approved manner.

BIG BILL

■ *Tennis for Beginners* and *Advanced Tennis*, one reel each, 16mm. sound on film, black and white, with Kodachrome now in preparation, are available from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Probably no player in history had more tennis skill than Big Bill Tilden during his long years as amateur, professional and instructor. In these films, Tilden shows the rudiments and more advanced techniques of the game.

Don't let a burnout spoil *your* home movies!

GET A "SPARE" G-E projection lamp

Your dealer has plenty of popular high-wattage sizes!

What a moment! Priceless pictures gliding across the screen . . . a thrill for you and your friends . . . and then BLACKNESS!

Don't let a burnout spoil *your* show. Keep a spare G-E projection lamp on hand. Your dealer now has plenty of these popular size G-E Lamps for movie projectors:

200-watt T-10 300-watt T-10
500-watt T-10 750-watt T-12
1000-watt T-12

See him today and get a SPARE . . . so you'll be ready for emergencies. However, for some slide projectors and projectors requiring lower wattage lamps, the supply of lamps is still limited.

For better "still" pictures keep asking for

G-E midgets!

Be sure it's G-E . . . to be sure of:

1. **Greater screen brightness** . . . G-E Lamps are designed to take full advantage of your lens system.
2. **More uniform screen brightness** . . . thanks to differentially coiled filaments on most popular sizes.
3. **Uniformly dependable performance** . . . because of precision manufacture, rigid inspection.
4. **Constant improvements,** as developed by G-E Lamp research for better, clearer projection.

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PHOTOFLASH LAMPS
SM
No. 11
No. 5
No. 6 Focal-plane

IMMEDIATE DELIVERY

No Trades Necessary

Brand new Bell & Howell latest model 16mm sound projector	$482.50
Brand new Eastman 16mm latest model sound projector, complete with screen	375.00
Brand new Ampro XC Special, 30 watt amplifier, 1000 watt lamp, 2000 foot reel capacity, original cost $875.00	495.00
Eastman 16mm sound projector, single case unit, excellent condition	315.00
Used Bell & Howell 16mm sound projector, single case unit, latest type	325.00
Bell & Howell 16mm sound projector, utility model, excellent condition	350.00
Victor Model 24, two case sound projector, original cost $540.00	295.00
Brand new latest model DeVry 16mm sound projector	475.00
Victor Model 25 16mm sound projector	275.00
16mm DeVry silent projector, excellent condition	49.50
750 watt Bell & Howell silent projector, excellent condition	135.00
Bell & Howell all gear driven Diplomat silent projector, 1000 watt	215.00
Bell & Howell Showmaster, 1600 foot capacity, 16mm silent	229.00
Ampro 16mm sound projector, single case unit	275.00
Ampro silent projector, 750 watt, 1600 foot reel arms	150.00
Bell & Howell 1000 watt, all gear driven Auditorium silent projector, like new, list price $460.00	335.00

CAMERAS

Bell & Howell 70DA 16mm turret front, 1″ f/1.5 lens and case	250.00
Victor Model 4, 16mm camera, turret front f/1.9 lens	150.00
Brand new Revere 8mm turret camera, f/2.8 Bausch & Lomb coated lens	97.50
Bell & Howell Straight 8 without lens, brand new, variable speeds with carrying case, uses Bell & Howell 88 lenses	15.00
Bell & Howell Straight 8 with Taylor-Hobson-Cooke f/2.5 lens and case	45.00
Eastman 16mm Model BR camera, f/1.9 lens, 50 foot capacity	65.00
Eastman Model A hand driven 16mm camera, f/3.5 lens suitable for making over into a printer	45.00
Brand new Eastman Model 25 8mm camera, with carrying case, f/2.7 lens and coated telephoto lens	84.50

LENSES

1″ f/1.5 Schneider lens for 8 or 16mm cameras	75.00
Brand new Bell & Howell 1″ f/1.9 coated lens	77.50
Brand new Bell & Howell 1″ f/2.5 focusing mount lens	62.50
2″ f/3.5 Bell & Howell Telate lens	53.60
3″ f/4 Bell & Howell Telate focusing lens	75.00
4″ f/4.5 Bell & Howell Telate focusing lens	88.00
2″ f/1.5 Dallmeyer	125.00
New 1½″ f/3.5 Taylor-Hobson-Cooke for Bell & Howell 88	85.00
2½″ Eastman f/2.7	77.00
5″ f/4.5 Wollensak	75.00

MISCELLANEOUS

Bell & Howell 8mm all metal geared rewinds with splicer	17.50
Brand new Weston Master II exposure meter with case	29.67
Brand new General Electric exposure meter, latest type with case	26.95
Brand new Bausch & Lomb war surplus sunglasses with case	8.95
Brand new Bolex turntable with automatic record changer, play through any 16mm sound projector	89.50
Automatic record changer in case for 16mm sound projectors	49.50
Brand new DeLuxe Revere projector case	12.50
Public address system, complete with amplifier, speaker and microphone and turntable to play either 33-1/3 or 78 RPM	119.50
Brand new 30x40 Dalite Challenger tripod beaded screen	13.95
Brand new 37x50 Dalite beaded screen, tripod model	14.00

NATIONAL CAMERA EXCHANGE

86 South 6th Street
Minneapolis 2, Minnesota
Established 1914

On Western location

[Continued from page 302]

as to avoid extreme grades, effective use is made of several spiral or "pigtail" bridges where the road seems to play tag with itself. Of rustic wooden construction, they are well worth filming.

Crossing the mountain, the highway passes through three tunnels piercing the granite, and so engineered that, as you drive through, each of them exactly pinpoints Mount Rushmore in the distance. The shot of Rushmore framed by the black mouth of the tunnel is one you won't want to miss.

Also in the Southern Hills is Custer State Park, a game preserve in which the alert cameraman can capture scenes of mountain goats, deer, buffalo and innumerable other animals in their natural surroundings. Near the State Game Lodge, center of activities in the park, there is a zoo in which may be seen all the animals native to the region.

One of the wildest and most fantastically pictorial regions in the world is the Needles, near the upper corner of Custer Park. Here the road weaves in and out among, and sometimes through, huge granite spires that rise majestically toward the sky. Millions of years of erosion have worn them into weird shapes and strange patterns. There is literally no end to the filming possibilities among these rugged crags. The light is best at about three or four o'clock in the afternoon, but there is no shortage of good scenes at any hour of the day. Plan to park your car in the shadow of a granite monolith and spend several hours shooting the formations from all angles.

If you get hungry, lunch is obtainable at nearby Sylvan Lake, a little further along the same road. This lovely little lake nestles snugly at the foot of towering granite crags that cast interesting reflections in the water. There is good swimming here (if you don't mind dressing behind a rock), and dozens of interesting camera compositions can be found.

In the Northern Hills, about thirty miles from Rapid City, lies Bear Butte, a rounded dome of rock that rises in solitary grandeur far above the surrounding plain. To the Indians, the Butte was sacred ground, and they went there only for an annual ceremony which took place at its peak. Further along the same road is the town of Lead, site of the famous Homestake Mine—the largest producing gold mine on this continent. With its surface workings roughly a mile above sea level, its deepest shaft goes about a mile and a quarter straight down into the earth.

Just up the canyon from Lead is Deadwood. One of the toughest and roughest towns in the pioneer west, Deadwood was the home of Wild Bill Hickok, Calamity Jane, Deadwood Dick and other well known figures. You'll find their graves in the little cemetery that clings to the canyon wall high above the town. The saloon in which Calamity Jane tended bar and Wild Bill was shot is still doing business on the main street.

For those who like mountains, there is Harney Peak, the highest point east of the Rocky Mountains, with an altitude of 7242 feet. The only way to gain the summit of Harney Peak is on foot or horseback, for there is no road. However, a road has been built to the top of Mount Coolidge, and a magnificent panorama is visible from its 6400 foot altitude.

Although they are difficult to film, there are a number of good sized caves in the Hills, and, at the southern tip of the region, is Wind Cave National Park. One of the most extensive underground caverns in the world, Wind Cave has several miles of electrically lighted passageways; and yet it is only partially developed, so great is its size.

But, there are too many places worth filming, to enumerate all of them in this article, and no attempt has been made to provide directions for reaching even the principal points of interest.

Excellent road maps and descriptive literature may be obtained from the State Highway Commission at Pierre, S. D. If you are planning a visit to the Hills, it would be well to study them carefully before you start. You can wander about indefinitely and never run out of fresh material for your camera; so, it is suggested that you plan your routes and not try to cover too much in a single day.

Perched atop a commanding ridge at the edge of Rapid City is Dinosaur Park, where several full scale replicas of these great reptiles, which made their home in this region several million years ago, have been erected. Their bones are found in abundance in South Dakota Bad Lands, sixty miles east of the Hills. While in the Hills, be sure to film some of the local color too. Rapid City is on the fringe of that part of the West usually associated with cowboys and "dude ranches," and you'll find many of the people wearing ten gallon hats and ornamented buckskin vests. Ranchers come to town in their high heeled boots, and occasionally you will see a tourist, fresh from a dude ranch, strutting down the street in full cowboy regalia.

Should your visit coincide with the Black Hills Roundup, "Gold Discovery Days" at Custer or Deadwood's "Days of '76," by all means don't miss them. Take plenty of film along when you go. The roundup is a real western rodeo—

one of the largest in the country—with "bronco busting," calf roping, trick riding and all the rest.

The other two events are reenactments of the Gold Rush days, when the West was young and life was really rugged. For two or three days. the drama and excitement of the old West live again; and not merely on a stage, for the entire town participates. Everyone is in costume, except the tourists, and the beards you see on the men are real, grown for months in preparation for this event. Civilization is forgotten for a few days and is replaced by primitive and violent living.

All these sights and many more are to be found in the Black Hills of South Dakota. So, plan someday to visit and capture on film the loveliness of one of the most beautiful regions in the world.

The clinic

[Continued from page 310]

sand can damage cameras, lenses and film. Unshaded places and closely confined nooks, like the pockets of motor cars are not kind to film or to fine mechanisms. Salt water and sand, the stock in trade of beaches, will not deal gently with cine goods. Although carrying cases and hunting for cool places to leave a camera may add to your own summer chores, your equipment will be well served by the extra trouble.

Titles In your cine travels, it is prudent to examine every road sign and building plaque as a possible "self title," remembering, however, that, as Mr. Jones has told us earlier in this department, title length will depend upon syllables. Much time can be gained in later editing, but valuable film can be wasted in shooting wordy titles. If they are brief and have large enough letters to provide quick legibility, the last factor becomes less of a hazard.

Local color Too many travel movies contain shots of about the same kind of places that their makers would record in their own communities. It is evident that, although in new localities, these cine travelers have seen only those things that they would see at home—hotels, street scenes, parks, golf courses, flower beds. Of course, many places we visit are lacking in much local color, but sometimes a little hunt for it will be richly rewarded. This local color is not necessarily spread over a whole town. It is frequently tucked off in an out of the way spot. We do not have to find a "quaint" village. Some quite ordinary places do have unusual things, and they are those to seek out.

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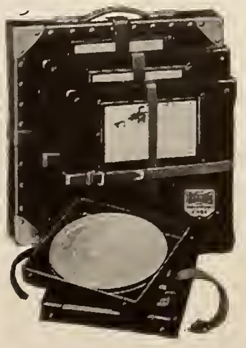

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SCENARIO FOR SEASONS

SOME years ago William L. Zeller, hunting for a fresh approach to the "all year round" theme for films, developed a movie of the seasons that has brought pleasure to his friends. In this picture, it is the idea that governs more than the specific footage, because many scenes would fit into it, depending upon what you may have on hand. The framework of titles that follows is one on which anybody can build a movie that will use film lengths that otherwise might be of no service.

Lead title. *SEASONED SCENERY.*

Subtitle. *Simple recipes for the year by William L. Zeller.*

Title 1. *Mix up a quantity of snow—*

2. *Roll into three balls—*

3. *Serve with water and cracked ice—*

4. *Top off with a gloomy sunset—and you have WINTER.*

5. *Take a large bowl of flowers—*

6. *Add a few luscious berries—*

7. *Stir a pair of newlyweds—*

8. *Drop in a little essence of roses—*

9. *Mix in a gallon of mushrooms—*

10. *Sprinkle top with a few blossoms—and you have SPRING.*

11. *This time, let's paint a picture—*

12. *At one end insert some flowers—*

13. *On the other side a prairie schooner—*

14. *In the foreground a body of water—*

15. *On the water paint a float—*

16. *Behind, and above it all, brush in a blazing sunset—and you have SUMMER.*

17. *To a large pan of yellow meal—*

18. *Add the warm seasoning of rich fields—*

19. *Stir in plenty of pumpkin—*

20. *Mix thoroughly with the beauty of quiet pictures—*

21. *Cover with leaves, set away to cool—and you have AUTUMN.*

If you find that some of the ingredients are beyond you—nobody who will dress up as the newlyweds and no prairie schooner at hand—you can revise the plan according to what you have in film cans or what you can readily shoot.

It has been said that stringing titles together and finding footage to fit them, or reversing the process and tailoring titles to existing film lengths, is a lazy man's way of movie making. There is much to be said for the plan, however, because the important thing about a motion picture is its idea. Without a good idea, fine scenes will not make a movie; a fine idea can make second rate cinematography take on new interest.

In this plan of a movie based on the continuity of titles, the titles themselves must be very good, since they hold the film together and give it meaning and interest. They should be short and entirely clear in their wording. If they are obscure and not easily understood, the whole scheme will fail. The method of the broken sentence, interspersed with footage, is well adapted to this kind of picture. In films where the action carries the continuity along and where titles are subservient, broken sentences sometimes slow down the course of things. Here, the titles must be emphasized and kept constantly in the mind of the audience; hence, a "continued in the next" technique serves well.

The titles must not be too elaborate in their decoration, nor must they have unusual type styles, because it is the ideas in them—not their appearance—that is important to the success of the movie. The beauty of the film will depend upon the scenes that go into it. The titles are simple cement, so far as esthetics are concerned, but they must be firm and dependable, because on them rests the whole structure.

Success in this type of cine experiment will come if the film that is available is carefully analyzed, if the idea chosen is one that will use that film reasonably and if real thought is then given to the title wordings.

With film hard to get, this is not the time to let unused scenes stay in storage cans. If you will exercise your ingenuity on a plan, set your literary ability to work on titles and build a script to fit the footage that you have on hand, you will be able to offer a new movie to your friends. Best of all, this new movie will not have used new film in these days of scarcity.

FREE FILM REVIEWS

Adventure Ahead, 16mm. sound on film, color, running approximately 22 minutes.

OFFERED TO: groups.

AVAILABLE FROM: MacDonald-Cook Company, 230 North Michigan Avenue, Chicago 1, Ill.

Adventure Ahead, produced for the Schult Corporation of Elkhart, Ind., by MacDonald-Cook Company, is an extremely colorful travelog. Starting in Chicago, it goes through the Midwestern States to Colorado, Utah and Wyoming. The first stop is at Yellowstone National Park, and the picture concludes with Bryce Canyon National Park. The film might give some tips which would be handy for the present contest of the Union Pacific Railroad.

Along the Cabot Trail, 16mm. silent, color, running approximately 12 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: National Parks Bureau, Ottawa, Canada.

Along the Cabot Trail presents a perfect setting for a summer vacation in August. The star of the picture is the Cape Breton Highlands National Park in Nova Scotia. Besides the beauty of the capes, tide worn rocks, green valleys and the sea, the park has many recreational advantages. Bathing, fishing, boating and golf are included. A cool picture for a hot day.

Good Grooming, 16mm. sound on film, color, running 30 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Castle Distributors, Inc., 30 Rockefeller Plaza, New York 20, N. Y.

Good Grooming, sponsored by Lamont Corliss & Company, presents hints by Mary Stuyvesant, the well known beauty expert. Basically addressed to 'teen age girls, the film emphasizes the importance of a proper diet, cleanliness, rest and good posture for charm and health. Miss Stuyvesant is shown both in scenes at home and on the lecture platform. The film also shows that tasteful dressing and the use of the right accessories contribute immensely to natural good looks. Care of the skin and "natural" use of makeup are also given their share of movie footage. An excellent picture for schools, colleges, clubs and church groups, *Good Grooming* has been described as a film that should be seen by every young woman in America.

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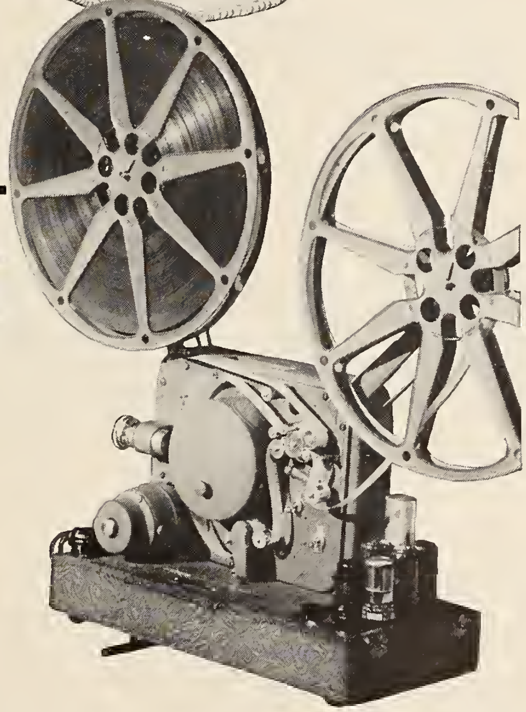

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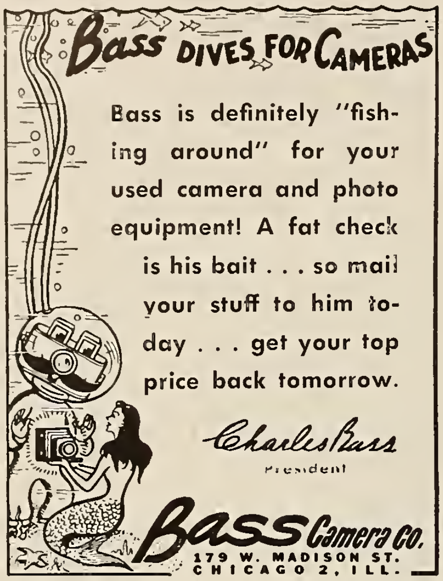

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Going to Gaspé?

[Continued from page 305]

Canadians, and Matane is the next town of considerable size. Here, where the Matane River comes down from the Gaspé plateau, is a large lumber industry and a fine chance to secure pictures of logs being floated downstream to the mills. Matane is also an important center for religious festivals, and, should you happen to be there during a church celebration, picture opportunities will abound. Beyond Matane, the highway becomes truly spectacular.

At Grosses Roches, great cliffs tower above the very edge of the St. Lawrence and, in places, the road hugs the edge of the river so closely that it is built on rock and log crib work at the base of the cliffs. There are a few spots wide enough for parking, however, where you can get some truly spectacular pictures of the highway itself, of the great cliffs with their folds of bent rock strata and of the waves of the St. Lawrence River, here very wide, breaking over the low rocks close to shore.

A walk out on some of the rocks is enjoyable if one is careful and agile enough to jump from rock to rock, which action, incidentally, might well be included in your motion picture. Among the rocks there are also several places where fine climbing scenes may be taken. Then too, should you happen along at low tide, there will be many pools, among the low rocks on the shore, in which interesting picture subjects, such as stranded fish and other marine objects, may be found. The same pools may give some very effective reflection shots if the light is right.

Cap Chat (or Cat Cape) offers another lighthouse as well as the natural rock formation from which the cape takes its name. Here it is necessary to leave the main road. When viewed from near the lighthouse, the rock forms a truly remarkable semblance of a sitting cat.

Known to many artists who spend their summer vacations on Gaspé are Mont St. Pierre and Mont St. Louis, two villages with very scenic surroundings. Mountains tower around them on all sides. Each has a beautiful curved shore line, dotted with fishermen's houses, and along the shores there are always picturesque fish nets drying on racks. Either of these villages is an excellent place in which to secure shots of fishermen at work on their boats or equipment, or cleaning their catches of fish. Mont St. Louis has one of the longest covered bridges in Canada, so long, in fact, that a wide angle lens is a necessity if one wants to get all the bridge in one shot. For your background, the great mountain behind the bridge and valley is often topped with billowy white clouds.

Between Mont St. Louis and Gros Morne, the road skirts the water's edge. Just before Gros Morne, we reach another area of folded and bent rock strata, in huge cliffs that tower above the road and water. As the cliffs face the north, they are in the shadow most of the day; so, the best pictures are to be made in the late afternoon when the western sun strikes them.

Grande Vallée affords one of the most picturesque views of a distant village to be found anywhere on the Gaspé. As one approaches over the mountains, the highway suddenly rounds a bend, and there, far ahead and below, lies a cinematographic gem—a beautiful shore line, a distinctly European type of village, with tall church spires reaching skyward, and a rugged background.

At Grand Etang, the road swings inland over a rugged mountain highway, only to emerge at the river's edge again after a few miles and go on to Rivière au Renard (Fox River) which, together with its neighboring village, Petite Rivière au Renard, is a perfect setting for movie making. These are fishing villages, and everything connected with the cod fishing industry is to be seen here during the "cod run" which lasts most of the summer.

Small fishing boats are continually arriving or leaving the harbors; catches are being cleaned along the quays and two wheeled carts full of cleaned fish are frequently trundling their way across the quaint village to the big "cooperative" where most of the catch is rapidly washed, packed in boxes which are made on the spot, and rushed into the quick freezing department.

In addition, some of the catch is laid out on long wire racks to become dried codfish. Cod liver oil is manufactured in the building next to the freezing plant. The process, though, is not very exciting to see, and the odor of fish lingers for days on the shoes of those who visit the cod liver oil factory! Speaking of cod livers, however, if your hotel chef will prepare some of them boiled, try them. Despite the reputation of cod liver oil, they are amazingly tasty.

From Rivière au Renard, two roads go to the villages of Gaspé and Percé. The shorter route crosses the small peninsula that forms one side of the Bay of Gaspé, while the longer road continues along the coast and around the peninsula. Either is a beautiful drive, although the longer way gives more beautiful views of the Bay of Gaspé.

Fifty miles beyond Gaspé village is Percé, the scenic climax of a Gaspesian trip. The ship like rock, that stands off shore below the mountains that tower behind Percé village, is visible long before the village is reached, across the miles of bay which one must circle from

Belle Anse to Percé. The outskirts of Percé are startling. The road suddenly climbs abruptly over the northern end of the great Appalachian mountain range and descends by steep grades right into the heart of the village, and before one stretches some of the most unusual and beautiful scenery of North America.

Dominating the off shore scene is Percé Rock, a huge monolith nearly 300 feet high and a third of a mile long, shaped like a great ship rushing headlong toward the cliffs at the shore. Just to list the many things to see and do here is to give the traveling cameraman the urge to arrive with plenty of film and at least several days' time in which to explore and record this fascinating spot.

Besides "the rock" there are the "Three Sisters," great shore formations along the north bay, where fishing activities take place in a beautiful setting. Mont Ste. Anne towers behind the village, and views from it or any of the surrounding cliffs are indeed remarkable.

Last, but not least, five miles off shore lies Bonaventure Island, one of North America's most noted bird sanctuaries, where the visiting filmer may spend days securing pictures at close range, of the great colonies of gannets, puffins and other nesting birds. The Gaspé is, indeed, a movie maker's paradise.

Backstage with the circus

[Continued from page 303]

what actually goes on behind the scenes? In order to get a complete story I had to start from the very beginning when the circus first came to town and set up the tents. Thus I could use what I had already taken.

After working a few afternoons, to get sufficient material for a reel, I left a day in advance for the next town where the circus was going to give a scheduled performance. I got up quite early in the morning, as I was told that the unit would arrive around eight o'clock. It came and I was ready. I filmed the colorful wagons and other circus vehicles coming into the grounds, which were then nothing but a field of tall, dry weeds, of which fact I was well aware, as I became uncomfortably full of foxtails.

The circus started to unload the tents, animals and other paraphernalia. Since the elephants had worked hard the evening before, helping to take down the tents, and had then traveled standing up all night, one or two of them were very irritable and obstreperous until their keepers took them in hand. Also, they began to throw earth

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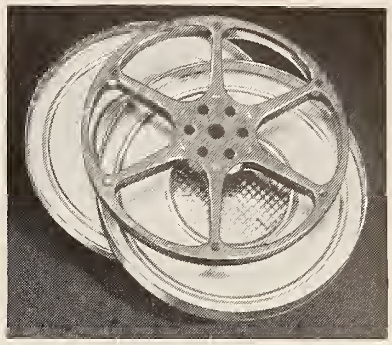

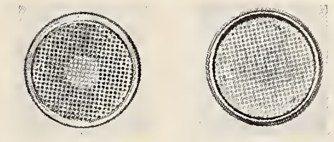

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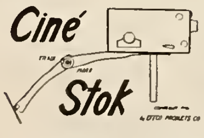

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with their trunks over their backs, which, I was told, was for self-protection against flies. This made a very interesting shot. In general, however, they were very patient and they worked very hard in helping to set up the big tent.

Elephants are intelligent and amusing. After they came out from one of their acts in the big ring, my wife began to feed them candy, which she took out of her purse. When she ran out of sweets, she closed her bag and walked away. One of the elephants followed her; she did not notice him until he reached down with his trunk and took her purse, probably thinking that it must be full of candy.

When elephants are getting ready to go on with their act, they are just as nervous as the rest of the performers and they whimper like little children until their trainer scratches them behind their ears or gives them a reassuring pat. In spite of their size, they are quite agile and graceful, as most circus fans doubtless have noticed.

In titling this film, to bind all these shots together, I felt that ordinary titles describing the action would not be in keeping. They would also have been unnecessary, as the action was self evident. The little rhymes which I used just gave a suggestion of what was coming and kept the audience in the right mood for the picture.

I am indebted and very grateful for the help and cooperation which the circus people gave me, for they made me feel, not as a stranger, but as their friend and they made it possible for me to get a real "inside" story of circus life.

A twice told film tale

[Continued from page 304]

she couldn't accept or understand. One morning the nurse took her to a room where the psychiatrist gave her electro shock treatment.

Those shock treatments did something to her. They made her feel better. Yes, —but not better enough. She saw the sun shine again, but it wasn't for her—not until he came back to make it shine, and she was sure that would never happen. She knew he was gone. Dead.

Except that he wasn't gone.

He was over there, standing, looking at her. His arms around her were real. She lifted her eyes and looked up at the sun. She hadn't done that for months. This time, it was shining for both of them.

That was it. That was the kind of story I'd like someday to translate into an 8mm. amateur movie. Maybe, when the war was over, and there would be Kodachrome available, it could be done.

Back at work as a staff psychiatrist at a mental hospital in White Plains, N. Y., I recalled that I wanted to film electro shock treatment as I gave it to mentally sick, depressed patients. But that, too, it seemed, must wait until peace returned.

One night, when a summer thunderstorm rocked the countryside and lightning scarred the night skies, I squandered my remaining few feet of Kodachrome on shots of lightning. I didn't know it then, but that is when shooting actually began on *Return From Fire.* The next morning, I learned that one of the women patients who had been receiving electro shock treatment for her depressive illness had been badly frightened by the night's crashing thunder and blazes of lightning. She was getting psychiatric treatment because she had collapsed emotionally from the reported death of her soldier husband, following which she attempted suicide.

I began to recall the scenes I had witnessed in the railroad stations. There would be more women, like this patient, who would require shock treatments to assist them out of their despair.

Why not film electro shock technique within the framework of a dramatic story? Why not film the development of a mental illness as it occurred in defense against overwhelming emotional burdens? War or no war, film or no film, this was going to be done. I had an 8mm. camera with an $f/3.5$ lens, a wide angle lens attachment, a supplementary portrait lens, a tripod, a wipe and fade kit and a friend who would lend me his magazine loading $f/1.9$ camera for some special effects.

But what about 8mm. Kodachrome film?

Over a period of time, by writing to friends who lived in small towns, I accumulated twenty seven rolls, all but six or seven being the regular Daylight Type.

This film shortage meant one thing: much of the "build up" for what the film was to deal with chiefly—the care and treatment of mental illness in a psychiatric hospital—could not be shot.

Casting initially presented no problem. The story originally required four leading characters, the heroine, the hero, the doctor and the heroine's step sister, whose lack of sympathy and understanding helped to drive the girl out of her mind. In addition to these four, many "supers" were necessary. They were selected from among the student nurses and graduate nursing staff.

All casting was soon completed except for the leading man. We found there was no suitable person available. The man power shortage was solved by assigning the part of the lost soldier to the producer-director-filmer. The only member of the entire cast who was experienced in amateur theatricals was a city official who interpreted the rôle of the psychiatrist.

Under the working title of *Case History*, shooting started in early August, 1943. During six successive Sundays, with a few nights devoted to interior shots, the schedule was completed. Before many scenes were in the cans, diplomacy with the cast became a delicate problem. When group scenes of several lesser but important players were scheduled, getting them together was difficult. A golf game, previous engagements and other demands all contributed to broken dates with the camera. Because of time or sunshine limitations, the planned scene would have to be scrapped, if one or more of the "leads" failed to appear. A new scene, which conveyed the same idea was devised on the spot, and, with what players were available, it was rehearsed briefly, then filmed.

Before retakes, as dictated by the processed film, could be scheduled, the leading lady married and moved to Oklahoma. The other girl also married and went away.

After numerous dialog and narrative titles were made, the total exposed film of about 1350 feet was edited and a recorded musical score was arranged. At its première and subsequent showings, there was only one opinion—impossible! Without the two woman players, nothing could be done. *Case History*, the fruit of six weekends of hard work, was put away on a closet shelf, and I tried to forget about it.

The silent old time movies used to have a frequent subtitle, *Came the dawn*, or else, *A year passed*. That is what happened to my picture. After a year, it dawned on me that the movie still could be salvaged. The leading lady had returned to White Plains, as her husband had left her to go with his unit overseas.

Then these things happened. All titles were scrapped, the picture's name was changed to *Return From Fire*, and all of the considerable footage that included the second female character was cut out. A new story was devised that could use most of the scenes that were left, after the cutting and discarding. Additional scenes of the leading lady were combined with some double exposure montage shots. The latter were accomplished partly by the difficult, darkroom manipulation of roll film and by use of a magazine loading camera. The memories in the patient's mind during shock treatment were shown by three to five inch clips of films from scenes originally discarded for retakes.

With the revamping of the movie, the only titles inserted were those of the lead assembly for credits and cast. The result of the new work and editing was that the picture told its own story, to the accompaniment of an appropriate, symphonic, recorded score.

During the days of taking additional scenes, Kodachrome was virtually impossible to obtain. Consequently, the final edited length of *Return From Fire*, about 550 feet, is tantamount to a quick synopsis of the original idea. Its limitations lie chiefly in lack of footage devoted to the development of the girl's character as it was, prior to her illness. What the picture shows are the events that break her, but it does not adequately tell *why* it was possible for her to become mentally sick. Also, the unannounced return of her lover marks the film's dramatic end; the action implies that this event is essentially responsible for her recovery. Had more footage been available, some of the difficulties of her convalescent period outside the hospital, after discharge, would have underscored the soldier's return as giving her a reason to get well, but not being factually responsible for her recovery.

Nevertheless, *Return From Fire* can be regarded as a synopsis for the biography of one type of nervous breakdown and as a dramatic presentation of the modern methods used by doctors who treat mental illness in psychiatric hospitals.

News of the industry

[Continued from page 311]

which will manufacture instantaneous recording discs for national distribution. Sales offices for the new firm will be located in the Reeves International Building, 10 East 52nd Street, New York City, while the manufacturing plant will be in Allentown, Pa. A complete catalog of Reeves discs is available from the Reeves Soundcraft Corporation.

Da-Lite Newly introduced by the Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago, is the Challenger tripod screen. The Slide-A-Matic inner locking system eliminates external locking devices, while one simple motion will open and lock the tripod legs of the Challenger. Other improvements include a tripod foot that grips, but will not scratch, any surface, an octagon shaped case and a new hanger bracket and loop.

Neumade Demand by the nation's schools, colleges and universities has forced the Neumade Products Corporation of 430 West 42nd Street, New York City, to double the size of its plant in Buffalo, N. Y. Factory buildings already occupied have been purchased by the company, and extensions are planned on adjacent property. Free illustrated catalogs of Neumade's lines of cabinets, film racks, rewinders and numerous items of editing

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■ KEYSTONE 8-16mm. cameras and projectors available immediately. To be assured of prompt delivery, get your order in now! Write CINARCO, Davenport, Iowa.

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equipment are offered to the educational field. They may be had upon application to Neumade's New York City offices.

Nu-Art A new 16mm. sound on film catalog is offered by Nu-Art Films, Inc., 145 West 45th Street, New York City. A new type of index, with carefully selected headings, makes the selection of the right film for a specific audience a comparatively simple matter. The catalog is available free of charge to all persons interested in 16mm. sound on film.

Telefilm Time was when advertising agencies could check the quality of their radio broadcasts by merely tuning in on the program. Television is going to make "air checks" more difficult. To fit the needs of Pacific Coast advertising agencies, therefore, Telefilm Studios of Hollywood are constructing a special Telefilm camera for recording purposes. The camera is expected to be in use by September.

Radiant Giving a quick preview of 1947, the Radiant Manufacturing Corporation announces the new Radiant DL Screen, a streamlined, portable tripod model, featuring the Hy-Flect screen surface. Outstanding characteristics of the new screen are an automatic leg opening device, a screen leveler, to compensate for uneven floor surfaces, and a "feather touch" friction clutch.

Radiant also, recognizing the present import of audio visual education, offers a complete service of booklets, articles, discussion charts and the Radiant Screen Finder to all instructors in the field.

Further information on either the Radiant DL or the audio visual service may be had from the Radiant Manufacturing Corporation, 1144 West Superior Street, Chicago 22, Ill.

ALA Motion pictures were featured at the recent Buffalo convention of the American Library Association, during which the increased rôle of films as an indispensable part of an alert and growing library was stressed. The keynote of the convention was the importance of presenting film service as well as the printed word in an effort to keep American libraries both vital and progressive.

Screen Adette If you want to rent a fully equipped air conditioned screening room and happen to be in Portland, the Screen Adette Equipment Corporation of 314 Southwest Ninth Avenue, Portland 5, Oregon, has precisely that. The room will seat thirty people and will be furnished with the latest RCA 16mm. sound projection equipment.

Picture Recording A Model 300 automatic slide projector for two by two inch slides is now being produced by the Picture Recording Company, 1240 Lawrence Avenue, Chicago 40, Ill. A gravity feed prevents injury to slides, which are changed by remote push button control at distances up to ten feet from the projector or by a manual lever at the projector. The projector uses a five inch Wollensak anastigmat lens and a 300 watt lamp.

Empire A compact, handy and sturdy folding projection table is being marketed by the Empire Motion Picture Screen Company, 2287 East 15th Street, Brooklyn 29, N. Y. Capable of holding movie projector, film and accessories, the table is equipped with a patented folding device for easy adjustment and is constructed of five ply hardwood. Measuring 14¾ by 26 by 26½ inches, it weighs eleven pounds.

Pictorial Exclusive world wide distribution rights to twenty three musical films of one reel were recently purchased by Pictorial Films, Inc., 1270 Sixth Avenue, New York City, when they signed a contract with Nu-Atlas Films, also of New York. The films will be released during the fall season as part of the Pictoreel line, in 16mm. black and white.

Princeton Film Center To dispel current misconceptions concerning potential peace time uses of atomic power, the Princeton Film Center plans to produce a twenty minute motion picture about atomic energy. Beginning with a definition of atomic energy, the film will feature clear commentary with a minimum of technicalities; extensive animation will be employed to lend yet more clarity to the discussion. Experts, some of whom were connected with the Manhattan Project, will check all factual material involved.

Filmack Additional equipment and added personnel have been announced by the laboratories of the Filmack Trailer Company, 1327 South Wabash Avenue, Chicago 5, Ill. Filmack specializes in 16mm. processing and titling for educational, industrial and regular 16mm. motion picture releases. Irving Mack, president, says current expansion was caused by rapid increases in the use of 16mm. films in both education and business.

Ansco E. D. Williams has been appointed manager of the X-ray sales department of Ansco in Binghamton, N. Y. Mr. Williams was, until late in 1945, with the National Carbon Company. Ansco also announces that Josef M. McBride, formerly assistant general sales manager, has become district manager of the Dallas, Texas, office.

Victor To bypass heavy import duties, transportation difficulties and monetary exchange inconveniences, the Victor Animatograph Corporation of Davenport, Iowa, has entered into an agreement with Salford Electrical Instruments, Ltd., of Manchester, England, for the manufacture in England of Victor products. Distribution will be handled by Victor Animatograph Corporation (London) Ltd. This will be the first time that Victor products have been manufactured abroad, though they have been distributed to foreign countries for many years.

Victor news on the international front also comes from the state of Michoacan in Mexico, where Edwin Lewin and Mrs. Lewin of New York City are introducing 16mm. showings of major company entertainment films. Employing a mobile 16mm. unit with dual Victor Animatophones, the Lewins are giving many Mexicans their first taste of Hollywood. All pictures have Spanish speaking sound tracks.

Alco The Alco DeLuxe professional tripod, designed for studio, commercial and cine camera uses, recently appeared on the shelves of dealers. Produced by the Alco Photo Supply Company, 17 West 47th Street, New York City, the tripod is sufficiently rigid to support an eleven by fourteen inch camera, with a weight of up to 200 pounds. It is gear operated, with its raising and lowering mechanism propelled by a crank. Its height range is from thirty five inches to six feet, three inches. Overall length when folded is thirty nine inches.

Wil-Sel A table top Master tripod with hinged legs is offered by the Wil-Sel Products Company, 3440 North Knox Avenue, Chicago 41, Ill. Legs are rubber tipped and hinged independently to the body. Overall height is twelve inches. A descriptive circular may be had free upon request.

Tikern From the Tikern Corporation, new in the field of photography, comes word of a handy filter kit for use with Kodachrome. Built around a combination lens shade and filter holder, the kit includes filters for Type A outdoors, regular Kodachrome indoors and the haze unit. The screens are of dyed optical glass and are supplied in a compact leather carrying case. The lens shade and filter holder, of lightweight Duralumin, is offered in sizes to fit all popular makes of 8mm. and 16mm. cameras. An illustrated leaflet about this and other Tikern lens accessories may be had on request to that company at 405—44th Street, Brooklyn 20, N. Y.

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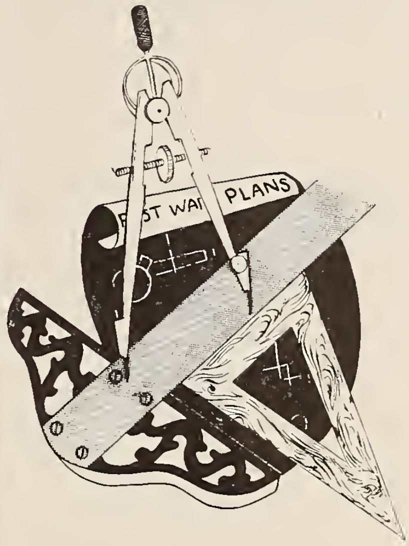

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Amateur clubs

[Continued from page 307]

Winner in Australia

N. Chaffer, of the Australian Amateur Cine Society, ACL, in Sydney, has been announced as the winner of the AACS Award 1946, with *Where The Bower Birds Play*, in 16mm. Kodachrome. Other place winners, in order, were V. E. Pye, ACL, of the Victorian Amateur Cine Society, second and third with *Miss Understanding* and *Mountain Holiday*; J. H. Couch, AACS, with *Peace In Our Time*, and R. H. Lawrenson, AACS, with *Nature's Poetry of Motion*. Judges for the 1946 competition were Geoffrey King, Frank Brooks and Tom Price; Albert G. Kinch was in charge of screening, with W. J. Foster-Stubbs behind the projectors and L. D. Holmes, ACL, operating the dual turntables.

Schenectady selects

New officers for the coming club season have been elected and announced by the Schenectady Photographic Society, ACL, as follows: B. W. Cruger, president, A. L. Schumacher, vicepresident; J. R. Schierbaum, recording secretary; J. A. Streifert, corresponding secretary; E. H. MacMullen, ACL, treasurer. Harlan Webber has been named chairman of the Movie Group, with Clifford Reed serving as cine secretary. Francis Spoonogle, ACL, former secretary, moves on to the general board of directors. Screenings of *Incident From Life*, Ten Best award winner by Kendall Greenwood, ACL, of Billerica, Mass., and *Backyard Zoo*, Honorable Mention winner by Mr. Spoonogle, comprised the Movie Group's contribution to Schenectady's closing summer program.

At Johannesburg

Working under the guidance of Professor Trye Podde, the club's technical expert, and cloaking all films submitted for clinical screening in anonymity, directors of the Amateur Cine Club, ACL, in Johannesburg, South Africa, have solved the ever present problem of members' shyness at program participation. Feature pictures seen at a late meeting have been *By The Cool Waterside*, by Dr. Conrad Akerman, and *Desert Salt*, by Captain Nigel Sutherland. Tea is served following the ACC meetings, which are held in the city's main library.

Shooting at South Side

Members of the South Side Cinema Club, in Chicago, have been journeying regularly this summer to Rocky Glen park, where they are in production on *The Tramp*. K. Bohse is serving as director, with Malcomb Guldan featured as the hobo. Premier screening of *The Tramp* already has been scheduled for the club's open house night, on September 11. Recent South Side programs have presented James Wassell, of Ansco, lecturing on the company's Ansco Color, and guest screenings given by members of the neighboring Metro Movie Club of River Park.

Tri-City chooses

At their last meeting before the summer recess, members of the Tri-City Cinema Club, serving Rock Island, Moline and Davenport, elected officers for the new club season, as follows: Tom Griberg, ACL, president, Carl T. Asmussen, ACL, first vice-president; L. E. Wass, second vice-president; Dr. H. H. Parsons, secretary treasurer. Serving with them on the board of trustees are Mrs. S. B. Snyder, Claire F. Smick and A. B. Cornelius. Harry J. Lytle, ACL, has been announced as the producer of the best member's film of the year, followed in order by Messrs. Griberg and Parsons.

Practical films

[Continued from page 306]

forthcoming dance films and in seeing more movies of this type, you can reach Mr. Kovner at Cinemart, 101 Park Avenue, New York 17, N. Y.

BANKING

Marjean Headapohl, ACL, of Wapakoneta, Ohio, believes there is something to be said in favor of the many services which a bank performs for its community, and she is saying it in celluloid. She has enlisted the personnel of the National City Bank of Lima, Ohio, where she is employed, to help her in filming her scenario, *Dollars and Cents*.

OBJECT LESSON

The U. S. Army Signal Corps did such a fine job of exposing German propaganda methods in the film, *Don't Be a Sucker*, that the movie is being distributed by Paramount Pictures on a non-profit basis and sponsored by the Independent Citizens' Committee of the Arts, Sciences and Professions, Inc., with the idea of circulating it as widely as possible. Certainly the message is one that should reach every person in these United States who is interested in keeping them united.

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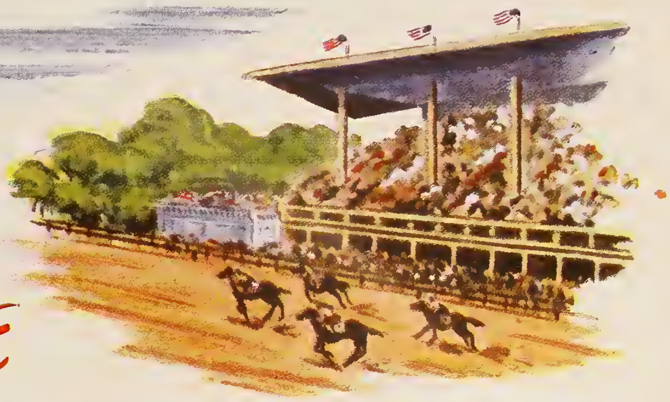

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Magazine of the Amateur Cinema League, Inc.

SEPTEMBER 1946

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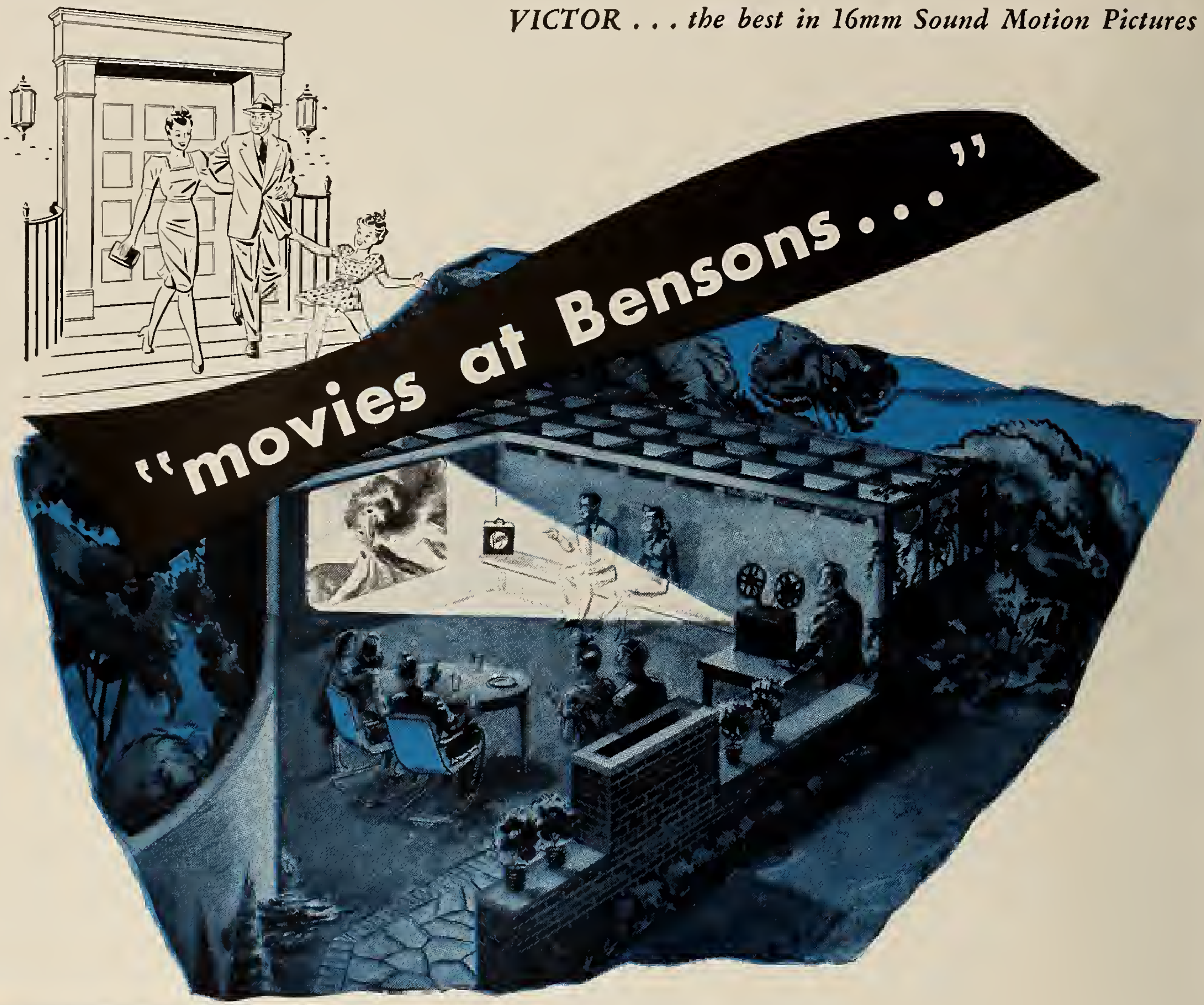

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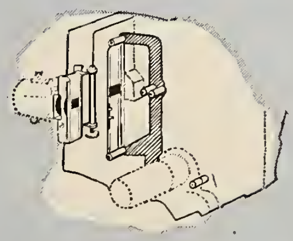

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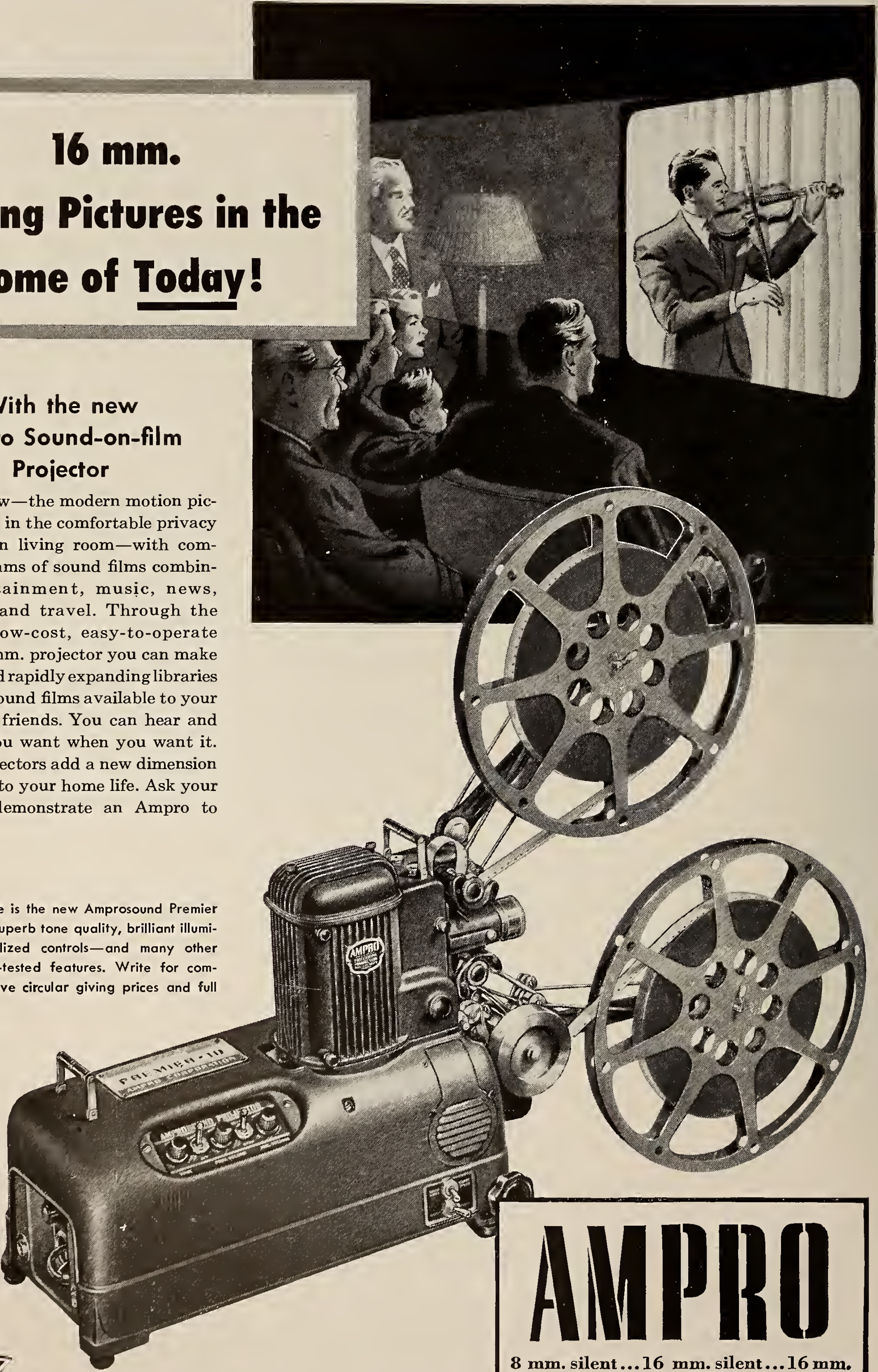

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MOVIE
MAKERS
Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 September, 1946 Number 9

Remakes, *editorial* . . . 341

A camera on the links . . . *Richard V. Elms, ACL* 342

Starring honey bees . . . *W. W. Vincent, jr., ACL* 344

Movies for commencement . . . *Anthony L. Cope, ACL* 345

Clear the sound track! . . . *Margaret Cussler, Ph.D.* 346

A club's community class . . . *Lewis P. Rasmussen, ACL* 347

Amateur clubs . . . *James W. Moore, ACL* 350

Practical films . . . *William Howe* 351

The clinic . . . 352

News of the industry . . . *James Young, ACL* 353

Films you'll want to show . . . 354

Closeups . . . 356

Free film reviews . . . 357

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MAKERS

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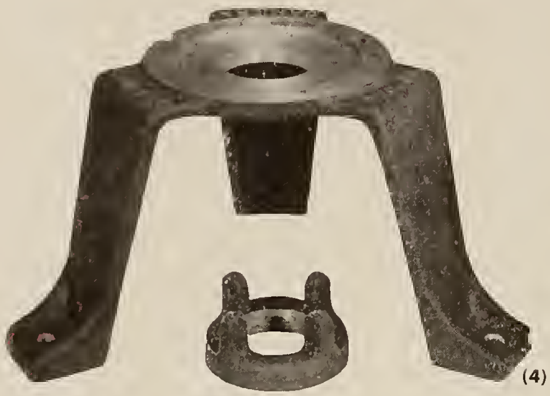
Philip Gendreau

the new "professional junior"* tripod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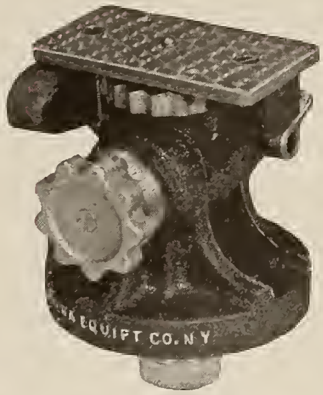

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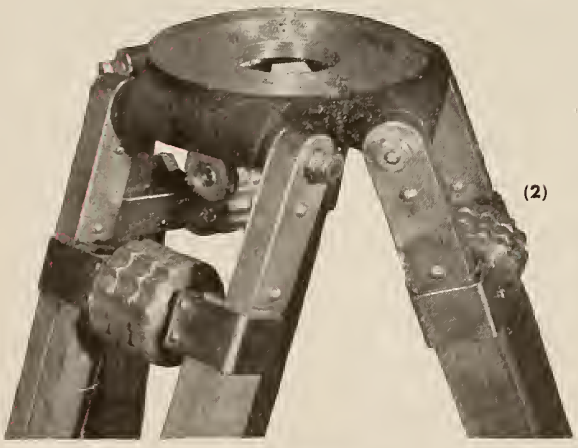
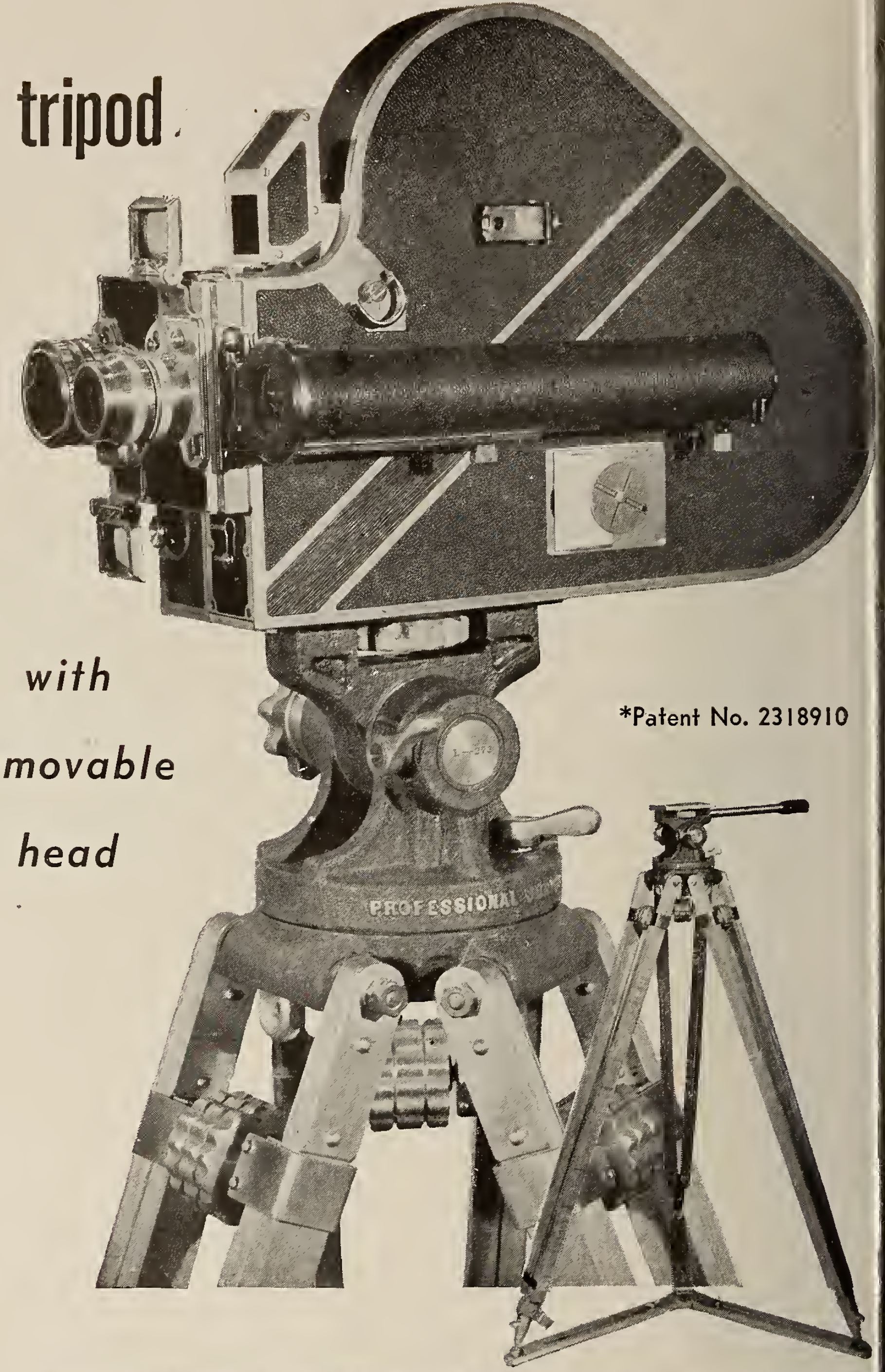

(2)

with removable head



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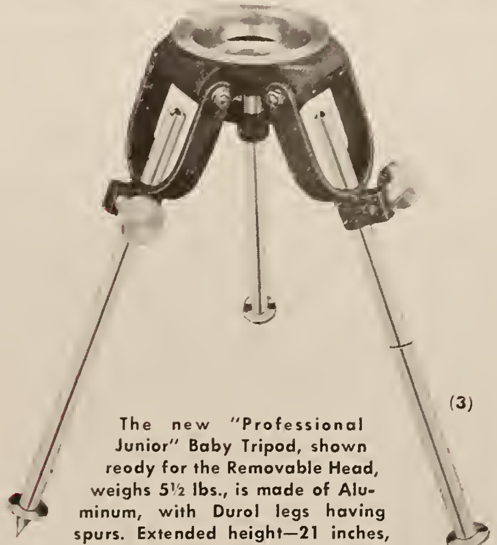
(3)

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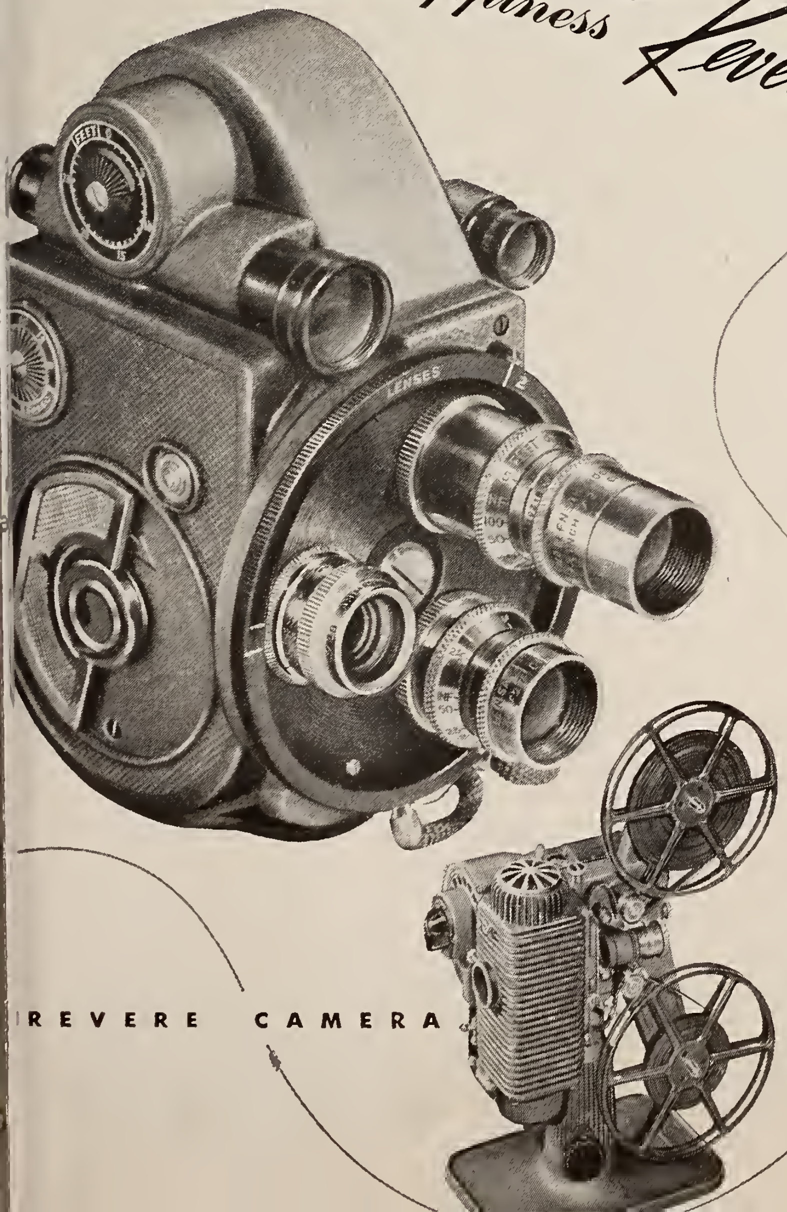

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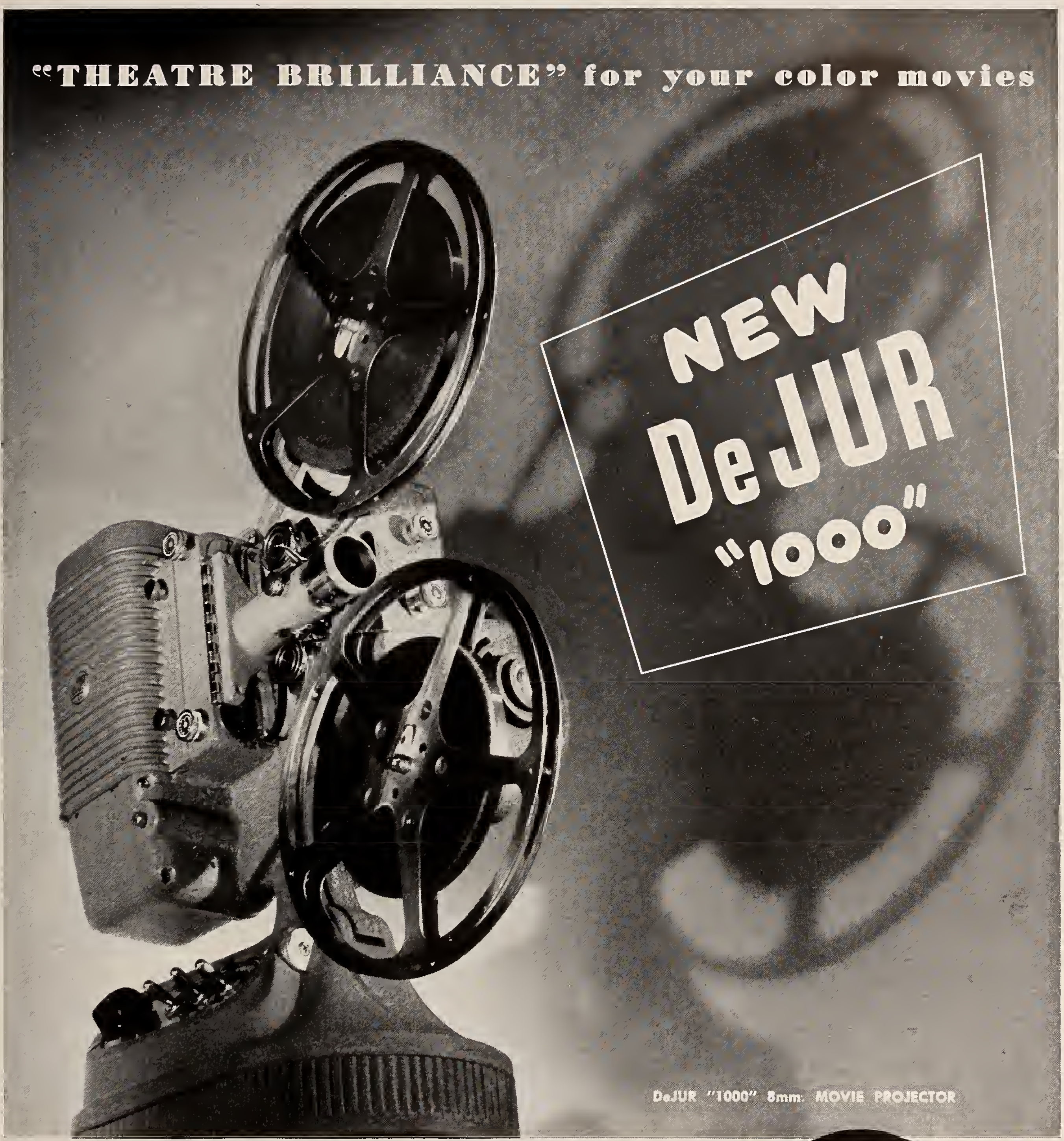

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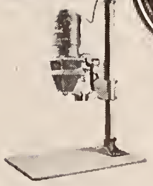

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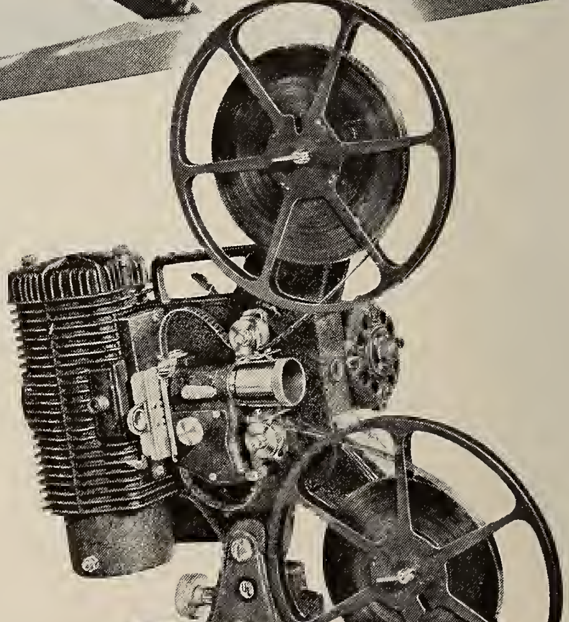

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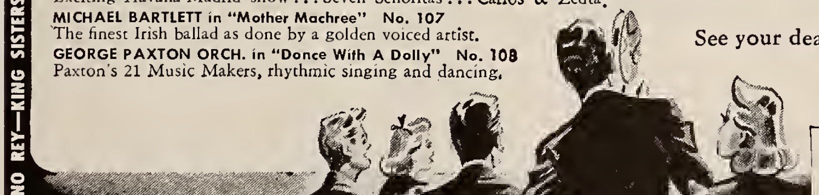

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REMAKES

A SITUATION which will challenge the capacity of commercial general films can reasonably be forecast as an inevitable factor in future production. It is the need for remakes of existing sales films.

When we reflect that the war not only blocked almost all sales film making but that it also blocked the production of the objects about which the films would have been made, we can see that the resumption of normal manufacture—if and when it arrives—will bring with it a whole flood of new models. Whether 1947 or a later year will bring this flood depends upon many factors that need greater clarification. If, however, mass production gets under way again, and if the announced plans of many industries to use films widely as sales media are carried out, a lot of industrial pictures will be required.

One experienced person in the world of movie making recently put it bluntly when he said that practically every sales film now in existence is already out of date. By this broad statement he meant to imply that all existing films that try to sell goods are selling particular goods of prewar design, which will be supplanted in the commerce of the world by postwar models. Although this broad statement is subject to a number of modifications, it does point out the need that will exist for new sales movies about new things for sale.

The recent tendencies in the production of sales films have run toward a technical perfection and an elaboration that call for fairly extensive facilities. There are a good number of producing companies that can supply these demands, while the development of "one man" filming units has been hastened by the demobilization of those trained in the armed services in movie making. It will be possible for industry to have the kind of sales film made that meets each individual need.

In the remakes of prewar sales films and in the production of new ones, the time factor will probably find itself in conflict with the best cinematographic standards, since the demand for these movies will come rather suddenly, when manufacturing plans are put into effect. Those industrial concerns that can operate earliest will probably get the best sales films, considered from the movie point of view.

In this time of waiting for production to begin, commercial filmers may well perfect their techniques, lay plans for larger business and spot the competent workers whom they should be needing in the future. If the productive capacity of the United States gets going again, professional filmers will be very active.

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ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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A camera

Filming golf and golfers

GOLF is a "natural" for movie making.

Picture in your cinematographic eye the rolling fairways, the neatly clipped greens, the shade and the sunny spots on bright days. Think of that clean, sprawling clubhouse! What a delightful background for an outdoor movie!

Even more important than this setting is the fact that golf satisfies the primary requisite of a movie—that is, people move and do things.

There are, however, a few difficulties which will appear in golfing sequences that are not apparent on first consideration. The game covers too much territory. A long shot of a fairway is just a lot of green grass with no detail to hold audience interest. The game itself is generally more interesting to play than to watch.

Then, too, experience will show the filmer that it is almost impossible to follow the flight of a golf ball with a camera. Thus, the thrill which the player or the spectator gets from a long, perfectly made shot is completely lost. Pictures of golf matches have a tendency to look like a group of people impotently swinging their arms and walking long distances. A picture of even the best professional match will bore an audience just as surely as a long winded account of how a bridge game was played.

There are, of course, a few obvious ideas for golf shots. The ardent golfer always likes to see himself swinging in slow motion. As a matter of fact, such pictures may be very helpful in improving his game. Similar slow motion pictures taken of the club professional will also be interesting to groups of golfers.

Record shots of the club championship or of a match played by "name players" belong in the same category. Taking such pictures will also tell the filmer just what sort of scenes will best fit into a future golf movie.

For the filmer who is not satisfied with just record shots, golf can be made the subject of an interesting movie. In making any picture, there are a few general rules which will improve the results.

The picture should be simple and obvious, as far as the basic story is concerned, and the movie maker should bear in mind the limitations of the actors who are available. Also, you should decide beforehand whether the picture is to be humorous or straightforward. Finally, since you will want your pictures to be different from any others ever made, you must make your obvious theme different and unusual by some "twist" in the plot.

These suggestions are specially applicable to a movie of any game, such as golf, which may not be familiar to your audience. The experienced golfer, turned filmer, may tend to forget them, because of his interest in the subject matter.

Golf has been the subject of many stories—humorous and otherwise. Every year, countless cartoons about the game are published. Among these are the traditional displays of temper without which no golf movie could be complete.

The game itself is composed of long drives, accurate iron shots and practically miraculous putts. No golf story is complete without the element of luck, both good and bad, with the average golfer receiving more than his fair share of the latter.

There is also, of course, the ever present duffer who misses shots completely, swings his clubs awkwardly and winds up lost in the woods or practically buried in a sand trap.

Since the game has the reputation of showing a man's

on the links

RICHARD V. ELMS, ACL

Photographs by Ewing Galloway, N. Y.

true character, the extremely fussy player is frequently in evidence. He may be accompanied by the artful liar or petty cheater. Every club has the accountant type who is unable to count above five when recording his score.

No game, of course, is played without some gambling, and the millionaire who haggles over the nickel bet is commonly seen. Many foursomes have a player who takes eight strokes in the heavy underbrush and then blandly reports that he was "killing a snake." And, for interior shots, the nineteenth hole in the clubhouse is a standard part of every golf course.

Golf is a subject which seems to lend itself best to a short picture. In any such "short," a simple plot with a few characters is a prime requisite for success. Your story, therefore, can concern a foursome or even a twosome. Perhaps it will be about two old golf companions battling for small stakes. It may concern a good golfer who is beaten by a very ordinary duffer whose luck is almost unbelievable. Perhaps it will be the story of the man who takes unfair advantage of every slight misplay of his opponent and who is beaten by the good sport who, for this one game, goes him one better in every trick he tries.

Noting these salient features of golf and suggesting a few obvious situations are intended to start the filmer's imagination, rather than to provide a complete story. Purposely left out has been any attempt to suggest the "twist," to make the story unusual. That will be your own contribution. The film, however, must have a definite ending.

As has been said earlier, filming a golf story has certain limitations, as far as the camera is concerned. These must be borne in mind in planning and shooting your story. The two most obvious points are that the camera cannot follow the flight of the ball and that the golf swing itself is so fast that it does not record satisfactorily at sixteen frames. These points, however, can be used to advantage, if the story is properly planned.

The oft repeated admonition to use many closeups is particularly applicable to golf movies. You must show the progress of the game by the reactions of the players.

If the player swings and has a pleasant look on his face and continues to look into the distance for a long time, that is the means of showing a good shot. A look of disgust, followed by a closeup of the ball half hidden in the rough, is the indication of a bad shot.

Many golf courses have distance signs along the fairway, or the filmer may provide some of them. The ball filmed near these signs is a simple means of showing the distance it has traveled. In taking your closeups, you can vary from footage showing the golfer's head and shoulders to a scene showing only his feet and the ball.

If you wish to film an approach shot, which rolls on the green and comes to rest only a few inches from the cup, the scene may be made in three parts. First, comes a long shot of the player hitting directly toward the camera, and showing the green in the foreground. The second scene will show a closeup of the ball bouncing on the green, and the third shows only a small area around the cup with the ball rolling up to or into it. The player actually hits the ball only in the first scene; in the second and third, the ball is thrown in from just outside the camera's range. Variations of this technique may be used to film almost any golf shot.

In indicating the progress of the game, a very obvious device is to take closeups of the score card, using your regular titling procedures. Al- [Continued on page 358]

STARRING HONEY BEES

Lively insects present special filming problems

16mm. scenes by W. W. Vincent, jr., ACL

W. W. VINCENT, jr., ACL

FILMING bees is not all milk and honey.

Did you ever try to concentrate on exposure and focus with several hundred thousand bees buzzing around your head, not to mention quite a few crawling up and down your arms? It takes a little getting used to, or at least it did for me—but let me tell you how the whole thing started.

One day, while driving through the countryside, I came upon a swarm of bees in an old apple tree; so, I took several shots of them from a safe distance with a four inch telephoto lens. Driving home, I stopped at the public library to see what I could find on the subject of bees. I came out with an armful of books and spent the next several evenings learning a lot of things I had never known before. The more I read, the more interested I became, and I began to see the possibilities of a complete picture about honey bees. I drew up a general plan for the picture, which was briefly about like this.

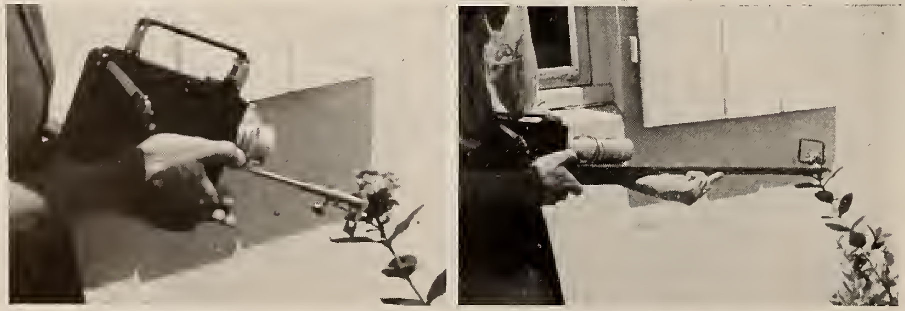
1. Honey on the breakfast table (a chance to include members of the family).
2. Where does it come from—flowers (a chance for some color here)?
3. Many insects gather nectar for food (closeups).
4. But our honey is gathered by honey bees (closeups).
5. Bees usually live in beehives—how are beehives constructed?
6. What do the bees do—what goes on inside the hive—egg laying, raising grubs, etc. (closeups); gathering pollen and nectar (closeups); back in the hive—storing and ripening nectar (closeups)?
7. A modern apiary and the beekeeper at work.
8. Extracting and preparing honey for market.
9. Closing sequence—bees, flowers, etc., ending with return to breakfast table.

A large part of the picture would have to be in extreme closeups to be effective, and, as these would probably be the most difficult shots to make, I decided to tackle them first. Working at such extremely close range caused a degree of parallax which made the viewfinder useless, and the depth of focus was in fractions of an inch.

On my first expedition, I sat patiently with my camera and four inch telephoto lens, fully extended, focused first on one flower and then another, hoping that some bee would come along and pick the same one. As can be imagined, this happened only rarely, and, after several hours, I had only three or four doubtful shots to show for my effort.

To eliminate the necessity of focusing each shot and to let me follow the bee from flower to flower, I devised the "gadget" shown in Fig. 1. This cine aid was merely a piece of angle iron with the camera bolted to one end, and a rectangular wire loop welded to the other end at the proper distance from the camera, so that anything framed inside the rectangle [Continued on page 359]

Photographs by William W. Vincent, III



• **On the left are varied scenes from *Honey Harvest;* at right is Fig. 1, an automatic focusing device; the left picture is Fig. 2, a framer for a two inch lens.**

MOVIES FOR COMMENCEMENT

Now is the time to begin the project

ANTHONY L. COPE, ACL

MOVIES as a feature of commencement exercises? Absurd, did you say? Why, not at all . . . really!

That grand spectacle of solemnity and traditional exhortation has been steadily streamlined, until the modern exercises at progressive schools are graduations and commencements *plus.*

There probably is nothing better suited to a clear portrayal of cross sections of school activities than a motion picture. Many times Mom and Dad have wondered what Junior was doing at school; they have puzzled over newly labeled courses. What is this subject he is studying —is it worth while? What Junior tells them certainly doesn't smack of the Little Red School House and the three R's. Just what is this modern school and what is its rôle in modern society?

This is the cue for the movie making teacher. He knows the remedy for parents' puzzlement—a revealing, instructive movie featuring school life. Yes, they'll see for themselves—all the moms and dads will see and all the juniors may be seen, as big as life, actively engaged in doing the things they have been all too poorly explaining, in simple work pictures.

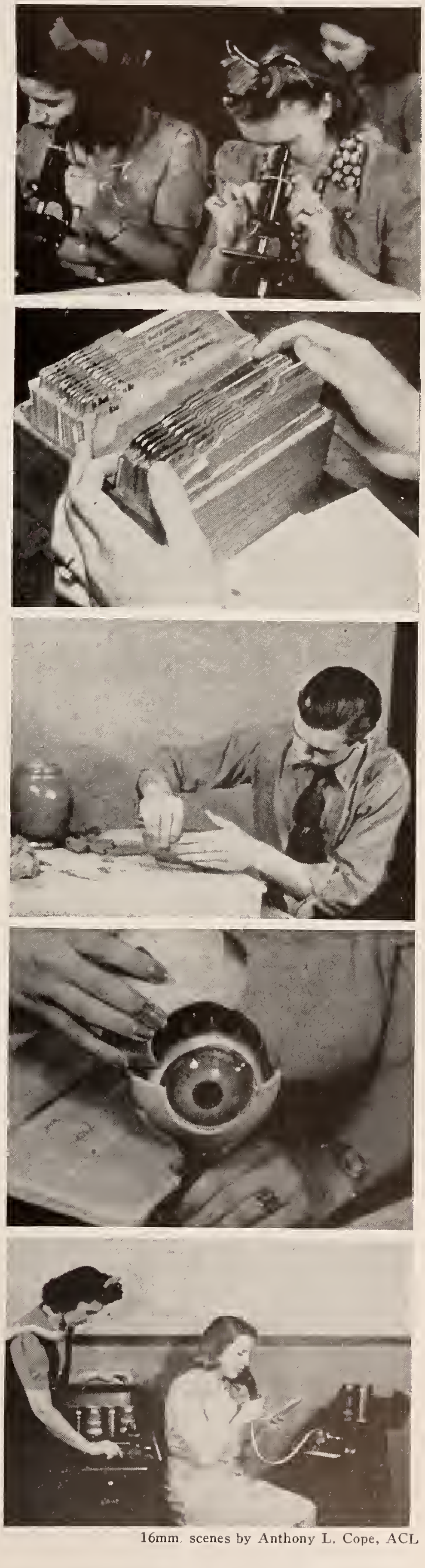
The movie making teacher springs into familiar action, at the very beginning of the school year. Out of the chaos, a scenario emerges, intense preparations and countless arrangements are satisfactorily concluded, lights begin to gleam and the camera grinds away. Eventually, out of the many feet of film and countless hours of hard—but enjoyable—work, our movie making teacher friend has shaped the film to be shown at the graduation exercises, to acquaint the public with the work of the school. From all indications, the venture proves to be overwhelmingly successful. Just what made it a hit? Are there any necessary techniques peculiar to such a film?

It does not seem to be different from other good movie making; the cameraman has observed all the common precautions. Yet, it is distinctive in many ways—undoubtedly because of the type of subject matter and the purpose for which the film is to be used.

The film, naturally, features many types of classroom activities, some quite active, while others, due to the nature of the subject, are rather static. Tempo and screen action are maintained by judicious filming and editing. For example, straight cutting of a series of comparatively static scenes may become monotonous. When this is done, the scenes must not be long; short scenes will speed up the tempo and partially compensate for lack of action in the subject matter. Such scenes must be varied in length in order to avoid monotony. Camera movement and effects, such as dissolves, wipes and possibly short dolly or traveling shots—whenever they are appropriate and the equipment permits their creation—certainly do much to simulate a feeling of action which contributes admirably toward sustaining the tempo of the film.

Class reaction shots, appropriately cut and dispersed through the picture, lend active support to the main action taking place in front of the class, and they are invaluable in definitely maintaining the school classroom situation. Such cutting from the discussion leader to the class permits the showing of more pupils than would otherwise be possible; such added human interest, of course, contrib-

[Continued on page 363]



16mm. scenes by Anthony L. Cope, ACL

• Frames from *Life Begins at School,* produced at John Hay High School by the author, emphasize the importance of classroom pictures for a comprehensive commencement movie.

CLEAR THE SOUND TRACK!

A plea for silence now and then

MARGARET CUSSLER, Ph. D.

Virginia Conservation Commission

• Silence, in sound films, can be golden when a beautiful and meaningful picture is on the screen.

IT'S twenty years, now, since the screen learned to speak. The infant who started out with Al Jolson's "Come on, Ma! Listen to this . . ." has turned into an adult gabbler. When a movie goer sees a European crowd in the newsreel, he has to listen to a commentator fighting to be heard against the uproar of "background" music and sound effects.

Must there, then, be no foot of film without this horrendous voice? If it is heresy to ask for five, why, we'll settle for two minutes of silence—an armistice to the battle for the sound track—while we look at the picture.

Most dramatic films may be safely relied upon to keep down the gabble. There is growing evidence of the proper appreciation for still, small sounds, and for silence itself, as in *The Fallen Sparrow*, for instance. Besides, in the very number of speakers required by the usual screen play, there lies variety.

But factual film producers are still going around flexing their sound biceps. You will scarcely find fifteen successive seconds of silence in most American factual films, in contrast to Canadian and British films which are not afraid of thirty five second pauses. From the average newsreel or war "short," you would think wars were nothing but barrages, and never the silent stalking of the sniper. Producers seem to work on the premise that silence is sin, that every crevice and cranny in the script must be stuffed with a groan, rattle, bang, or chord, that the audience may know the sound crew was faithfully on the job.

We have a right to be concerned for the health of informational films, because there is a growing public taste for the facts in themselves and the pattern of facts that constitutes truth. Some go so far as to say that such films will win us more admiration and friendship abroad than bombs and battalions. And some envisage an international film library, enabling nations to show one another what their best brains and strongest backs can put together.

But, as a practical step toward these great ends, let us have a look at some specific components of sound in informational films: the narrator, the music, lip synchronized sequences and sound effects.

The narrator assumes major importance, because, as the only speaker, he becomes the voice of the film. In early films, it was enough to hire some radio announcer with a pleasant, clear enunciation who could be relied upon to trot along at an undeviating pace. Recently there has been a trend toward choosing voices in character with the film, capable of changing pace and intonation with skilled interpretation.

Morris Carnovsky in *The City*, for instance, can manage a highly effective change of mood from the tranquillity of the opening village scenes to the tension of the industrial sequences. The narrator can be the voice of an experienced older employee in an induction film, or he can add a touch of Brooklyn hilarity to *Three Bears and a Boat*. Indeed, it is seldom these days that a czar of all the "rushes" will bar a voice perfectly fitted for the task because a bad sibilant from time to time sneaked into his interpretation.

British factual filmers, by the way, seem to have a much harder problem with this question of the narrator because of the wide differences in British accents, many of them possible sources of prejudice. If an upper class British accent may antagonize a film society of miners in the Midlands, it is obviously better to choose a good, neutral New Zealand or Scottish commentator.

Once chosen, a narrator has been forced to commit many sins. Sometimes he has to describe obvious action in a "Now-the-workman-chooses-a-situation-file-from-the-drawer" manner. In most propaganda films, those made by the Government as well as by commercial sponsors, the narrator becomes a country preacher, using the picture merely as a text for digressions and moralizing in the sound track.

It seems a refreshing contrast when the narrator is used to "kid the action" as both Pete Smith and Ilka Chase so successfully do—or when his slick, infallible statements are suddenly challenged by some one in the pictorial sequences, as in *World of Plenty*, and we can hear a sharp exchange between the narrator and his usually meek subjects.

Of course, many a factual film relies upon music as background to the commentary. And there is no denying that music which is content to remain in the background, is an asset, even if we

[Continued on page 362]

A CLUB'S COMMUNITY CLASS

Kenosha unit conducts vocational course

LEWIS P. RASMUSSEN, ACL

ONE of the basic functions of any amateur movie club is to provide instruction for its members in the varied arts and crafts of personal filming.

There is nothing new in this, obviously. Nor have past answers to this need been basically novel among the scores of clubs which have faced up to the problem. Beginning with a one time lecture or demonstration—on titling, let us say—by an individual member competent to handle the subject, these answers have ranged all the way up to a comprehensive and carefully planned course on the fundamentals of movie making. In all of these arrangements, however, there has been one common characteristic. The instruction, in whatever form it might take, has been presented strictly within the confines of the club and has been available only to club members.

During the past year, however, we of the Kenosha (Wisc.) Movie Makers Club have made a clean break with this tradition. We have, it is our sincere belief, found something genuinely new in methods of personal filming instruction. It all came about in this way.

Because the close of the war, with its corresponding return of service men and equipment, had increased the proportion of new members who needed basic instruction, we of the KMMC had been trying to discuss workable methods of providing this training, not only to members of the club, but also to others in the community who might be interested in movie making.

One member of the club, who not only was an ardent filmer, but who also held a teaching position in the Kenosha School of Adult and Vocational Education, finally suggested, after many ideas had been bandied back and forth, that we sponsor a course in amateur movie making, provided we could receive the necessary permission from the school itself.

Since the local school requirements permit classes to be conducted on any subject as long as there is an enrollment of at least twelve students, our next problem was to advertise the course in order to secure the necessary quota. The supervisor of adult education of the Vocational School filled the class to capacity in two weeks.

We now had the course, the classroom and official approval of our project, but some one qualified had to teach the course. The club was given this chore; and, after a good deal of persuasion, we enlisted the services of Harvard Smith, a regular teacher in the local high school, an amateur movie maker for twelve years, an old hand at still photography and a member of KMMC. It was decided to hold the class one evening a week from 7:30 to 9:00 in the evening.

At the first meeting, another problem presented itself. How advanced were the students? What did they expect to get out of the course and why did they enroll for it? By means of a questionnaire, we ascertained that approximately one third of the class had no equipment, but hoped to secure information that would help them to make intelligent selections later on. The class also endorsed the idea of dividing the instruction period—half to be used for round table discussions of the various phases of filming and the rest to be used for screening amateur movies with the idea of offering constructive criticism.

Instructional material for the class had already been secured in part from various companies in the cinematographic field, but the greatest help was derived from material selected from *The ACL Movie Book.* The course had definitely begun.

Throughout the semester, the KMMC kept close track of how its "baby" was doing. [Continued on page 364]

Photographs by Lewis P. Rasmussen, ACL

• Harvard Smith, of Kenosha Movie Makers Club, explains demonstration at movie class offered by the club to entire community.

• Mr. Smith is teaching the use of a lens adapter and showing its method of operation to members of Kenosha's community class.

Ciné-Chat . . .

MEET *Ciné-Chat,* a new once-in-a-while feature to help you keep posted on Kodak movie news. This month, *Ciné-Chat* brings you news of two Kodak developments and offers a few up-to-the-minute tips on filming. But here's a tip that's up-to-date any month: For the finest in movie film and equipment, keep in touch with your Kodak dealer!

Sound Kodascope FS-10-N . . . Now In A Two-Case Outfit

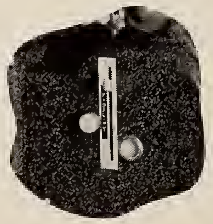
Sound Kodascope FS-10-N, the single-case sound and silent 16-mm. projector introduced during the war — the "N" stands for "Navy"—is now being produced as a two-case outfit.

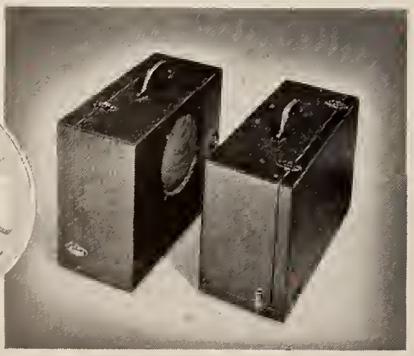
One case holds the speaker, Cordomatic connecting cord, 1600-ft. take-up reel, power cord, and extra lamps. The other, the projector itself. Both cases are handsomely finished in black boar-grain Kodadur.

And, incidentally, both the projection and condenser lenses are coated—"Lumenized" for best screening results.

Better see your dealer about this superior, yet reasonably priced projector. As with all good things, unfortunately, the supply of the two-case Sound Kodascope FS-10-N will be limited for some months to come.

One of the outstanding features of the "FS-10-N" is its unique fidelity control (right), resulting in ideal tonal quality from original or "dupe" sound films.





You can load, interchange, and unload the film magazines of a Magazine Ciné-Kodak—*any time*—without loss of a single frame.

You will have the same success in loading or unloading a roll-film movie camera—if you use a little care. You *can* load it in direct sunlight, but why take the chance when you can turn your back to the sun? See that the film remains snug against the spool . . . run it for a few seconds to be sure it's properly looped and threaded before putting on the cover . . . then run it for several seconds more before starting picture making—there's extra footage for just this purpose.

Stop movie making at "0"—but run off the additional extra footage at the end of the roll until the footage indicator points to "Empty" before removing the film, or, with an "Eight," turning the spool for its second running. Again keep the film snugged against the spool—and you should have no "lost" movie scenes at the beginning or end of a roll . . . no irritating "edge fog."

★ ★ ★

Believe it or not—every year Kodak processing stations receive hundreds of rolls and magazines of film for processing, totally devoid of identifying return names and addresses on the cartons. And many others are so hastily or illegibly inscribed that postal officials despair of their return.

Such films find their way into a department of the Eastman Kodak Company, in Rochester, where experts, with an ingenuity and tenacity rivalling that of the F.B.I., do their best to track down their man—the unknown movie maker. Some of their successes would make lively reading, but they prefer us to urge legible mailing instructions, and to remind you that present return-mailing procedure calls for the insertion of the original film carton in a return "window" carton, with your own penmanship—and nothing else—appearing in that "window" for the guidance of the postman.

If any of your film is ever missing, please write to the processing station to which it was sent, describing the type of film, whether 8mm. or 16mm., the approximate date it was sent in, and give some idea of its subject matter. (And also, incidentally, include your name and address.)

★ ★ ★

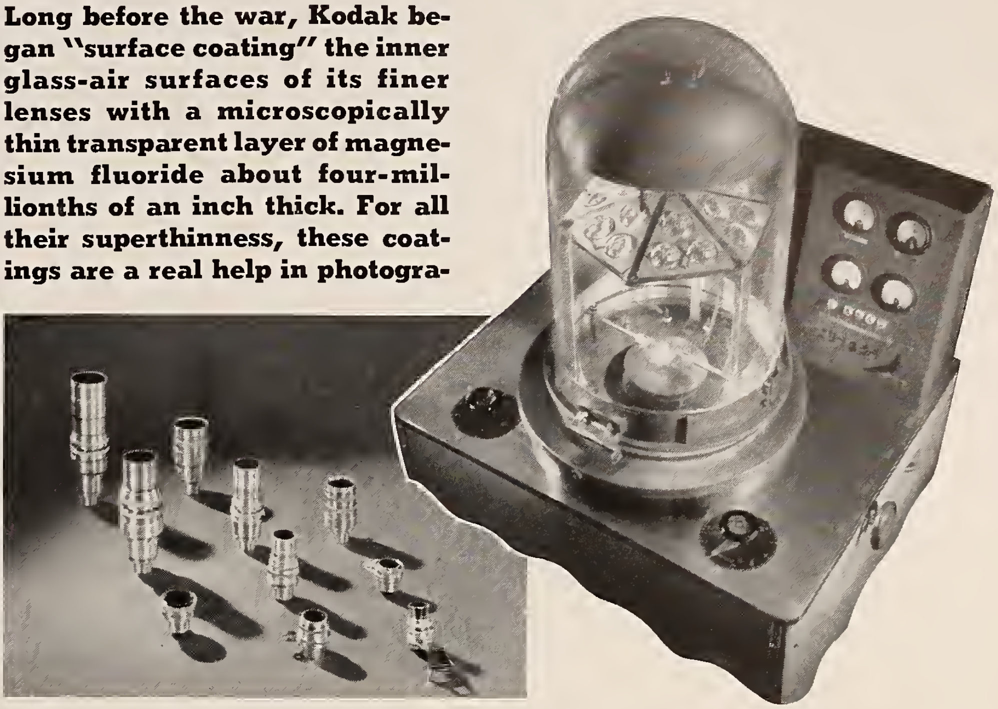
Today's full-scale movie making has resulted in a flood of Ciné-Kodaks and Kodascopes at dealers' and Kodak repair shops for touching up, inspection, or repairs—some needed, some imagined. Unless your equipment actually needs repairs to put it in running condition, *please do not forward it to a Kodak repair shop at this time.* Use it now . . . send it along later this fall or winter.

★ ★ ★

All told, Ciné-Kodak Film—Kodachrome, black-and-white, rolls, magazines, in various lengths—is supplied for Ciné-Kodaks in *twenty-three different cartons,* SEALED AND DATED. Be certain you ask for and receive the type, size, and length of film your camera accepts. Otherwise, once the seal is broken, an awkward problem is posed for both dealers and Kodak, whose warranties are based upon supplying tested film in dated and sealed cartons.

Lumenizing . . . An Important Four-Millionths Of An Inch

Long before the war, Kodak began "surface coating" the inner glass-air surfaces of its finer lenses with a microscopically thin transparent layer of magnesium fluoride about four-millionths of an inch thick. For all their superthinness, these coatings are a real help in photography—aiding in killing reflections at the lens surface, reducing flare and avoiding "ghost" images, increasing light transmission, producing cleaner, crisper tone values in both highlights and shadows, resulting in better contrast in black-and-white movies and superior color purity with Kodachrome.



More recently, Kodak developed a magnesium fluoride coating so tough, and so well bonded to the glass of the lens, that it became practical to surface-treat all glass-air surfaces—the exposed outer lens surfaces as well as the inner. Normal cleaning and polishing will not damage the coating—indeed, it's nearly as hard as the average optical glass and practically integral with the lens itself. Developed for and tested by war use, lenses so treated delivered the utmost quality of performance under rugged field conditions in all climates, and at sea.

Kodak has given the label, "Lumenized," to all lenses so treated. Ciné-Kodaks now being delivered are fitted with Lumenized lenses. Most Ciné-Kodak accessory lenses are also Lumenized. Chances are that today any Ciné-Kodak lens you buy will have received Lumenizing treatment—but please do not ask us to coat present lenses in your picture-making kit . . . production schedules make it impossible.

And remember that while Lumenizing does a real job of photographic trouble shooting, coating alone isn't a solution for defective optical systems. The care and skill that are part of the design and manufacture of every Ciné-Kodak lens are as important as ever.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Kodak

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

St. Louis selects New officers for the coming club season were installed by the Amateur Motion Picture Club of St. Louis at the group's annual dinner, held during the summer in the city's DeSoto Hotel. Leslie Easterday leads the new slate as president, aided by C. E. Talbott, first vicepresident; Martin Manoville, second vicepresident; George Hysore, secretary, and Gordon Rutsemeyer, treasurer. Serving with them on the board of directors are W. R. Roysdon, ACL, and Werner Henze, ACL.

St. Louis club awards for the best members' films of the year went to Lon Wadman, ACL, in class A, for *This'll Kill You,* and to Frank Sperka, ACL, and Dorothy Sperka, in class B, for *Museum of Memories.* A post-prandial feature of the evening was a stage show by members of the club, which included Dorothy Butteger, Louise Rasmussen, Harriett Wadman, Loretta Callahan and the Messrs. Henze, Sperka and Wadman.

Detroit is host One hundred and fifty members and guests of the Detroit Cinema Club, ACL, gathered recently in the city's Y.W.C.A. for an invitation screening of outstanding pictures produced by the membership. These were *Wartime America,* by Adrian Lustig; *Northern Michigan,* by Harold McCracken, ACL; *A Visit From Santa* and *Bad Lands, Yosemite and Grand Canyon,* by Ken Henry, and *Ice Follies of 1946,* by Stephen Bubel, ACL. Club president W. C. Brame, ACL, served as master of ceremonies for the screening, with Kenneth Adams presenting a series of color slides during the intermission.

Passaic plans Summer filming was the subject of discussion at a late meeting of the Passaic (N. J.) Cinema Club, ACL, gathered in the city's Y.M.C.A. Carl Brubaker, ACL, led off the symposium with a screening of his *Yellowstone Park,* from which he drew many instructive lessons on National Park filming. Walter Sargent followed with a discussion and demonstration of the relative characteristics of Ansco Color and Kodachrome in scenic cinematography, and the program was rounded out by a screening of *Saskatchewan,* from the Amateur Cinema League's Club Film Library. New officers for the Passaic unit are William R. Hunter, ACL, president; John Faulhaber, ACL, vicepresident, and Rodney Adams, secretary treasurer.

N. P. Brewer, ACL

• The 1946 Board of Directors of the Rockford (Ill.) Movie Makers, active cine club with a fine record of Mid-West activity.

Brooklyn ballots Charles H. Benjamin, ACL, has been returned as president of the Brooklyn Amateur Cine Club, ACL, in a recent election of officers for the coming club season. Serving with him will be Herbert Erles, ACL, vicepresident; Albert Groman, ACL, treasurer, and Eugene E. Adams, secretary. Francis Sinclaire, ACL, the retiring president, will join the club's board of directors with Irving Gittell and Horace Guthman, ACL. Late Brooklyn meetings have featured one man programs by Frank E. Gunnell, FACL, of Staten Island, and Walter Bergmann, ACL, of Mount Vernon.

Lenses for Los Angeles Three hundred members and guests of the Los Angeles Cinema Club packed the auditorium of the Los Angeles County Museum for a recent technical meeting on lenses, conducted for the club by Lorenzo del Riccio. Presented on the program were *Elementary Optics,* a sound picture sponsored by Bausch & Lomb; *Applied Optics from a Layman's Point of View,* a lecture by Mr. del Riccio; *Selection and Use of Lenses for 16mm. Cinematography,* a lecture by Ray Fernstrom, professional cameraman just returned from five years service in the Signal Corps; *The Care of Lenses,* a lecture by Max Bray, of the Bray Optical Company; *Accessory Lenses and Their Uses,* a discussion and demononstration by Fred C. Ells, FACL, and *Coated Optics,* by Robert Frazier, of the Acra Instrument Company.

For New York Eights Films seen at late meetings of the New York City 8mm. Motion Picture Club include *Country Town,* a group production highlighting the many rural aspects of the world's greatest city; *Summer Vacation,* by Murray Krackow; *It Happened in Flatbush,* by Fred Furman; *Kent Falls,* by George Valentine, of Stamford, Conn.; *The Farmer's Daughter,* by Mildred Caldwell, ACL, of Long Beach, Calif., and *Calling Dr. Kildaire,* by Dr. Macdonald Browne, ACL, top award winner in the recent novice class contest of the Metropolitan Motion Picture Club, ACL. Plans for a coming New York Eight production have been entrusted to Victor Ancona, ACL, William Brandegee and the Messrs. Furman and Valentine.

Fifteenth for San Francisco The fifteenth anniversary of the founding of the Cinema Club of San Francisco was observed during the summer at a dinner meeting at the Women's City Club. E. L. Sargeant, CCSF president, served as master of ceremonies in presenting *Big*

[Continued on page 365]

Practical Films

The general movie used for various purposes

WILLIAM HOWE

SECOND SIGHT

Overcoming what Helen Keller called "the heaviest burden upon the blind—idleness" is the aim of the New Jersey State Commission for the Blind, and how they have accomplished their aim makes an engrossing and inspiring film, as produced by the Emerson Yorke Studio. This twenty minute, 16mm. monochrome picture, *Conquering Darkness,* shows the rewards of special training for New Jersey's blind and partially sightless—a succession of typists, machinists, weavers, and craftsmen taking their rightful place as active and productive members of society.

For recreation, the blind now have talking books—full length novels recorded on phonograph discs—an ever increasing braille library, even dancing classes. But, best of all, they have the company and guidance of people like George Meyer, director of the commission, who understand their problems. Mr. Meyer, blind himself, has set a fine example by his efficient handling of the many activities sponsored by the Commission.

The narration for the film is delivered by Milton Cross in his usual impeccable manner, and original music by Solita Palmer provides an appealing accompaniment.

"—TOO MUCH WITH US"

Researchers have discovered that the subway, the street car and the bus use street space seven times as efficiently as the automobile; hence, the solution to our metropolitan traffic problem appears to lie in better public transit systems. General Electric's new film, *Lifestream of the City,* a 16mm. sound production of the Raphael A. Wolf Studio, is an able presentation of the transportation problem as aggravated by the use of private vehicles for urban conveyance.

By authentic backgrounds, animated charts, and installations in cities throughout the country, this picture proves that the nation's streets and highways are its veritable arteries and that healthy public transit is indispensable to the prosperity of community life, business, and municipal government. This timely answer to a vital question will be of special interest to city planning agencies; but all civic and educational organizations will find it a noteworthy discussion of one of our most annoying problems. The film is distributed by General Electric's Visual Instruction Section, Schenectady, N. Y.

Foshay Foto

• A seminar that was filmed in *Integrated Art and Home Economics,* by Franklin T. Mathewson, ACL.

AN APPLE FOR THE PUPIL

Just how archaic the birch rod and knuckle rapping are in this year of Our Lord is clearly shown in *Integrated Art and Home Economics,* which Franklin T. Mathewson, ACL, has produced for the Metropolitan School Study Council of New York City. Dr. Mathewson believes that our schools should point up the correlation between their various courses, underscoring the practical application of the pupil's knowledge outside the classroom.

Dr. Mathewson's camera states a convincing case for the integration of courses by reporting the success of a recent project at Eastview Junior High School in White Plains, N. Y. The film traces a group of schoolgirls' "ensembles" from their inception in the art class to the final fashion show in the home economics class, showing step by step how the two teachers worked together on a project that was sure to interest the 'teen age girl—that of improving her appearance.

POINTS SOUTH

South Africa has its traffic problems, too, and L. J. Meredith Jones, ACL, has undertaken an educational film, stressing the motoring regulations in Transvaal and the importance of complying with them. The rules of the road in the Union approximate traffic regulations in the United States, except that the left side of the highway is still the right side in South Africa; double parking, "jay walking" and city driving in excess of twenty five miles an hour are all tabu. It is heartening to find that a few farsighted people like Captain Jones are taking steps toward a less congested world.

In Havana, Martin Rodriguez Vivanco, ACL, is planning a film about the life of a Cuban family, to illustrate and augment his university lectures on sociology. Professor Vivanco realizes that the best substitute for field research is an authentic film showing concrete examples of the theories expounded in [Continued on page 364]

The Clinic

Technical comment and timely topics for the amateur

Editing case From Joseph R. Samel, ACL, who has been a frequent contributor to this department, comes a description of an editing case that is both compact and portable. The photographs on this page illustrate its design.

The greater part of the space in Mr. Samel's device is occupied by a viewer, a splicer and rewinds. These are mounted securely on a baseboard, which is fastened to the bottom of the case by two straps. The tray of the case is the holder for film strips. It has sixty compartments which are numbered serially. A handy addition to this tray is found in two folding legs, by means of which it may be tilted at thirty degrees for more convenient separation.

In order to reduce weight, the entire case and tray are made of vulcanized fibre. This device is particularly valuable for commercial filmers who are often under the necessity of editing away from studios, when they are engaged in a project that requires extended operation "on location."

WHAT HAVE YOU DONE?

***The Clinic* is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.**

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Processing? One of the reasons for the wide spread of personal movies has been the wise decision of film manufacturers to sell their product with processing included, which processing is done by the manufacturer in his own laboratories. This method has insured the best results for filmers, both amateur and commercial.

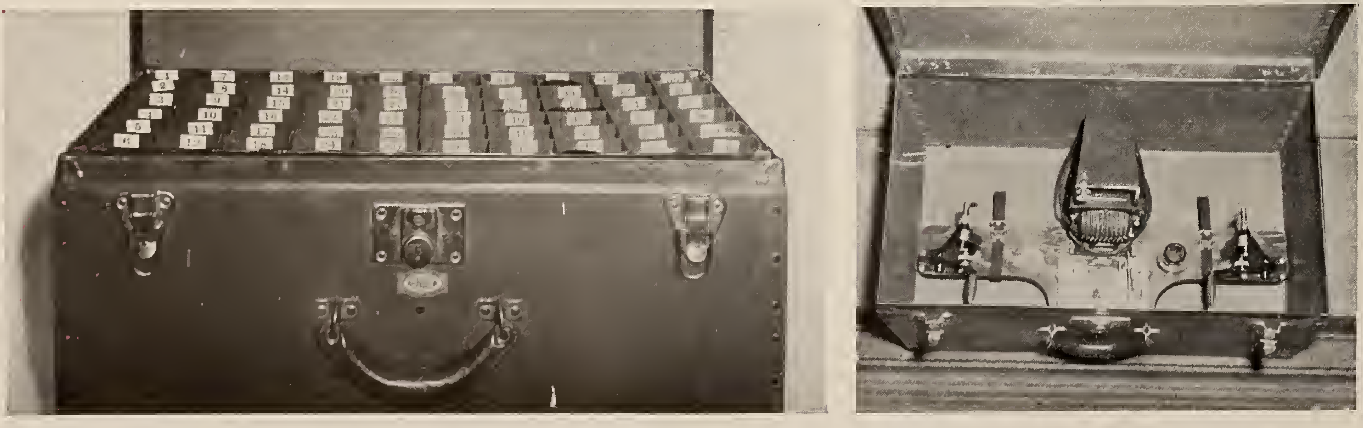
Occasionally, the Amateur Cinema League is appealed to for information as to where a filmer can have processing done, when he has bought rolls from sources that either do not provide it or that are no longer in business. These inquirers have frequently asked film manufacturers to process this doubtful footage, and they have been told that the manufacturer will not handle the processing of products other than his own—an answer that is entirely reasonable, since the large processing laboratories are busy taking care of their own customers and since they do not like to attempt to process unknown film.

Whatever film you buy, it is a wise precaution to be certain that its maker is not only willing to process it, but is also capable of doing so, in properly equipped laboratories. The slight cost over that of uncertain film is a small insurance to pay for the sure knowledge that what you have shot will be returned to you as projectible reversal footage. Some films are sold without processing included, and the movie maker presumably will do the work himself. Many persons have found interest in such darkroom labor, but the results obtained have not come anywhere near those provided by reputable film manufacturers. If you want the best in personal cinematography, processing by film manufacturers will help to give it to you.

Reflector F. G. Metro, ACL, of Hagerstown, Md., reports that he has had excellent results in using a serving tray as a reflector when only a bare bulb is available as a light source. He recommends those made of any polished material, such as silver, Monel metal or polished chrome steel. "If the tray is held about two to four inches behind the light source," writes Mr. Metro, "it will provide a fine reflection which can be played upon the subject by the person who manipulates the tray." Of course, this method will provide a "hard" light for filming.

Fall practice Filmers of collegiate sports who live in college communities will find that devoting some footage to the early practice activities may pay nice dividends later. When a newcomer turns out to be a sensation, the movie maker who has recorded him in his first, hesitant tryouts will have a scene that can add great interest to the game films that will be made later. In this practice time, it is possible to get good portrait sequences of the coaches. Then, the practice period is, of itself, a matter of interest to audiences that like sports films.

Photographs by Joseph R. Samel, ACL



• **A lightweight, useful editing case, created by Joseph R. Samel, ACL, enables the cinematographer to do much of his necessary editing away from home; the setup includes rewinds and a splicer as well as a film filing cabinet.**

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Camera Equipment Built specifically for Ciné-Kodak Special cameras, the Professional Junior 16mm. "blimp" is now distributed by Camera Equipment Company, 1600 Broadway, New York 19, N. Y. Complete insulation assures silent operation. Several of the blimp's features have never before been available for Ciné Specials, and they allow many camera adjustments that have previously necessitated the removal of the camera from its blimp.

A follow focus attachment permits lens calibration changes while the camera is in operation. Focusing is achieved with the camera mounted, by means of a viewing magnifier mounted on the blimp's top. Pilot lights are provided for illuminating lens calibrations. A film footage indicator is particularly useful. The blimp is constructed of Dow metal and takes a synchronous motor drive.

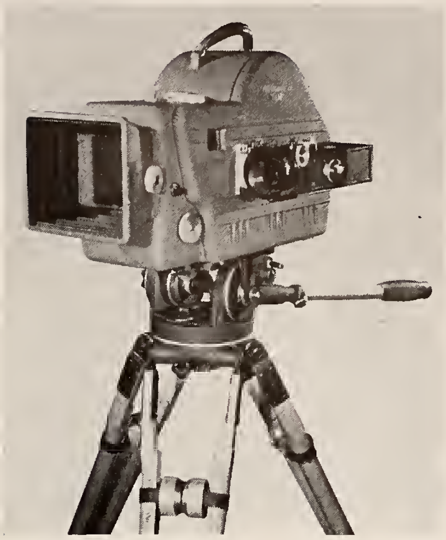
Bell & Howell Last year an intensive questionnaire was circulated through many industries by Albert Ramond & Associates, industrial engineers. Its purpose was to find what industry suggested to improve 16mm. motion picture cameras used in time and motion studies. Bell & Howell, presented with the results of the questionnaire, now announce that they have filled industry's requirements with the Filmo Electro, a magazine loading, electrically driven 16mm. camera.

Operating at 1000, 2000 and 4000 frames a minute, the Filmo Electro is equipped with a built in 24 volt motor, a 21mm. *f*/1.9 lens and a dial footage indicator. The camera speed, as it is in multiples of a thousand, is valuable for engineers, since it simplifies the translation of individual frames into therbligs. An automatic governing mechanism guarantees that motor speed will be constant.

Bell & Howell also offer special 16mm. projectors and film viewers for use with the Filmo Electro. The projector allows the screening of individual frames, through the use of a heat filter; it also has a speed range of from 800 to 1200 frames a minute, which means that job studies can be surveyed in a slow, detailed manner or for rough, overall impressions.

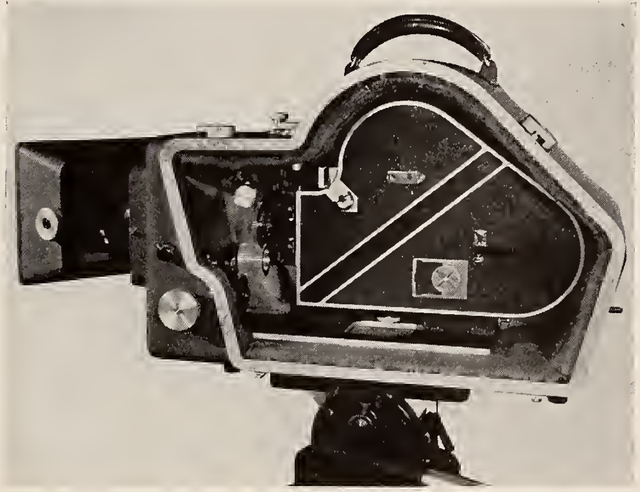
An illustrated circular concerning the Filmo Electro may be had from the Industrial Sales Division, Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Norwood Director The Norwood Director light meter, which, it is claimed, was designed especially for the exacting needs of Hollywood's cinematographers, is now being offered to the personal movie maker by the Photo Research Corporation, 15024 Devonshire Street, San Fernando, Calif. This new instrument differs from previous makes of photocell meters in that it measures the illumination, or incident light, falling on the subject, rather than the reflected light coming from the subject. Such measurement, which is described as "three dimensional," is made possible by the Norwood's Photosphere light collector, a translucent hemispherical dome of ground celluloid mounted over the light sensitive cell. An information booklet about the Norwood Director may be had on application to the Photo Research Corporation.



• Camera Equipment's new model "blimp" for Cine Specials effectively suppresses operational noises.

Camera Equipment Company



Eastman Kodak Kodak Ektachrome Film, latest addition to Eastman Kodak's film line, enables satisfactory still color film processing to be done in "on the spot" darkrooms by news and commercial photographers who need rapid processing to meet deadlines. The film is at present available only in Kodachrome sheet film sizes, and it necessitates the maintenance of a highly critical developer temperature.

Radiant Newly added to the list of manufacturers who distribute Radiant projection screens is the Bell & Howell Company of Chicago. Such an agreement simplifies purchasing procedures for Bell & Howell dealers and representatives, as it makes more equipment available from a single source.

Radiant also announces a new projection screen—the Radiant "EC"—to be available in 1947 in eight sizes from 6 by 8 feet to 12 by 12 feet. The "EC" will feature "Hy-Flect" screen fabric and adaptability to wall, ceiling or tripod installation. Illustrated material concerning the new screen may be had from the Radiant Manufacturing Corporation, 1144 West Superior

[Continued on page 364]

Films you'll want to show

16mm. and 8mm. entertainment pictures

■ *Chimp the Aviator,* in two 8mm. lengths and three 16mm. editions, including sound on film, black and white, is available from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. To the somewhat unusual idea of a chimpanzee in a plane, this whimsy of the air has added a startling series of unorthodox stunts, performed by the famous Chimp himself. He suffers for his jokes, however, and attains a truly ignominious end.

■ *Hayfoot,* five reels, 16mm. sound on film, black and white, is released through Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. A good deal can happen in a small crowd containing a colonel, a colonel's daughter, a few assorted sergeants and a comic hero. Most of the possibilities are explored in *Hayfoot,* wherein William Tracy, Joe Sawyer, James Gleason and Noah Beery, jr., play the military, while Elyse Knox is the conventional prize.

■ *Rhum Boogie,* one reel, 16mm. sound on film, black and white, an Official *Soundie,* is released through Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Maurice Rocco is the famed and amazing pianist from the Cafe Zanzibar in New York. What makes him amazing is his habit of thumping the piano while standing up. Here he demonstrates this strange technique as he "gives out" with some Cuban boogie woogie.

■ *Movie Daze,* two reels, 16mm. sound on film, black and white, may be had from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. A new Hal Roach comedy, starring Billy Gilbert, takes us into the profound mysteries of motion picture making. Billy is cast as a Hollywood director, and he devotes most of his time to a vivid demonstration of how a motion picture should never be made.

■ *Here Come the Co-eds,* nine reels, 16mm. sound on film, black and white, may be obtained from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Place Abbott and Costello as caretakers in a women's college. Add the traditional mortgage that's to be foreclosed but is always lifted. Mix with a bit of love and some sport, and you have the basic stuff for an Abbott and Costello picture. The boys take it from there.

The July number of MOVIE MAKERS announced *Jack London* as a three reel film. Unfortunately, we had been provided with incorrect information. The actual number of reels is ten.

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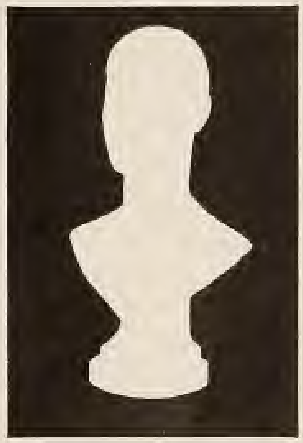

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Closeups—

What filmers are doing

WE have had no positive report, as yet, of a Stanley-Livingstone encounter between Frank E. Gunnell, FACL, and Fred C. Ells, FACL, and we want these distinguished filmers to know that we are just a shade disappointed at their apparent disregard of historic precedent. We do have, to be sure, an incredibly lurid postcard from Mr. Gunnell, proving in polychrome that he has journeyed as far west as the Kaibab National Forest. . . . One can only hope that his *own* studies in Kodachrome will be more in the manner to which he has accustomed his widespread public.

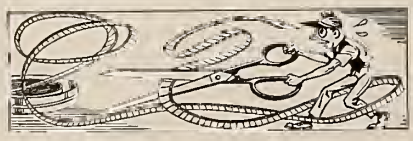
MORE permanent visitors to the Far West are Joseph R. Samel, ACL, formerly of Orange, N. J., and Dan Billman, jr., ACL, from Minneapolis. Both men for years have been leading figures in their local movie clubs—the New York Eights and the Metropolitan Motion Picture Club, ACL, for Mr. Samel, and the Minneapolis Cine Club, ACL, for Mr. Billman—and their loss can only be the West Coast's gain.

Mr. Samel has already settled in Los Angeles, where, in typical Hollywood fashion, he will engage in the construction of swimming pools. Mr. Billman will head further south to Point Loma, near San Diego, and, as far as we know, will not engage in anything.

ON the other hand, Claude W. Cadarette, of Los Angeles, has been here on the East Coast for a visit, and our only regret is that we missed his call at League headquarters. Mr. Cadarette, a talented 8mm. filmer, is a charter member and onetime president of the veteran Los Angeles 8mm. Club.

FILMERS afield: Edith C. Robertson, ACL, of South Boston, Mass., has been vacationing this summer at 1000 Acres Dude Ranch, possibly in revolt against the banalities of Beantown. An intriguing angle, of course, is the fact that the ranch spreads its ample acres along the Hudson River, scarcely sixty miles north of Albany.

Jack Proctor, ACL, on the other hand, has been cooling his heels at Hampton Beach, along about the middle of New Hampshire's improbable ten miles of coastline. Mr. Proctor plans a gala opening for his modern photographic supplies store, in Melrose, Mass., early this month.



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Clear to the Top, 16mm. and 35mm. sound on film, black and white, running 30 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Zenn Kaufman, Education Department, Calvert Distillers Corporation, Chrysler Building, New York 17, N.Y.

Clear to the Top, produced by Roland Reed Associates in Hollywood for the Calvert Distillers Corporation, presents facts and figures on the subject of drinking intoxicants. Essentially espousing the side of moderation, the picture shows, through the medium of a hopeful dance team, what over indulgence can do. "Jitters" and a "head" do not improve the routines. The rehearsal ends, and Joe, the bartender, gives the couple some practical advice on sensible drinking. Released in the last six months, the film is the first movie dramatization of the logicality of "taking it easy," with John Barleycorn.

The Romance of a River, 16mm. sound on film, color, running 20 minutes.

OFFERED TO: groups.

AVAILABLE FROM: The Hydro-Electric Commission, 620 University Avenue, Toronto 2, Ontario, Canada.

The Romance of a River was produced by Associated Screen News, Limited, and it portrays the diversion of part of the Ogoki River to the Great Lakes watershed. The film shows the engineering problems met in the construction of a series of power dams and stresses the difficulties of weather conditions and transportation. The completed project has already increased water power generation at several places in Southern Ontario. Recommended particularly for service clubs, conventions and schools.

Quicker than you Think, 16mm. sound on film, black and white, 2 reels.

OFFERED TO: groups.

AVAILABLE FROM: Association Films, 347 Madison Avenue, New York 17, N. Y.

Quicker than you Think is especially suitable for women's groups and home economics classes, as its subject is the preparation of food. The film presents Marie Gifford, a cooking authority, who gives suggestions about how to prepare meals quickly for any number of people and for various occasions. Also shown are methods of choosing food at the market, as well as determining the quantity necessary. Free recipe booklets for all the meals shown in the picture are supplied with the showing of the film.

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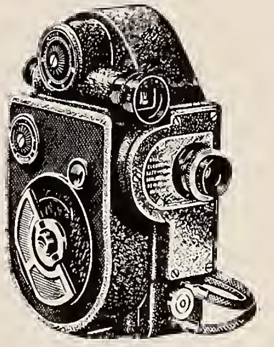

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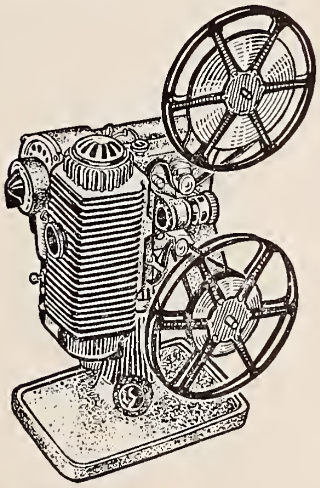

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A camera on the links

[Continued from page 343]

though golf scores are almost always marked in pencil, black ink must be used in this case. Since it will not be obvious which player has won a particular hole, the side of the card should be lettered, to show the winner or loser or other notes on the progress of the game.

A very realistic sequence involving a golf shot can be made by showing, first, the player, then changing the angle to show the swing at the ball, shifting to a closeup of the player's expression and finally showing the ball itself where it comes to rest. Even if one of your characters does not play the fine game which your story calls for, sequences such as the above will give him the appearance of being able to match strokes with the club professional.

So, having assembled some of the ingredients which can be put together to make a golfing story, the problem remains to write a scenario and to start filming.

Let us make the story about a foursome, three of whose members are reasonably good golfers, with the fourth, an eternal duffer who really loves the game, tries very hard to play well, is always optimistic about his next shot or the next game, but who is always beaten.

The lead titles may be made, using a golf score card for a background. The opening shot will show the front of the club house with the next scene presenting the entrance to the locker room and introducing the foursome, with the duffer ruefully paying off the bets which he has lost. The foursome agrees that it will play again the following week.

Later, the duffer overhears the other three members of his foursome commenting on his poor golf and bad luck. They decide that, after the next week's game, they will give him a leather medal inscribed, "Perennial Loser. Never Won Any Prize."

The duffer decides that something must be done, to enable him to win a match; so, he takes a lesson from the "pro." During this lesson, his more obvious faults are corrected, and he begins to make consistently good shots. This lesson and the improvement in his game are, of course, a secret from his golfing companions.

At the start of the next game, the duffer hits the ball well and, during the early part of the game, wins consistently. Then his luck begins to turn against him and even his best shots get him into trouble. His game and his luck become progressively worse and he winds up by paying off his bets in a manner similar to the opening scene.

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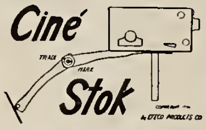
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As his companions prepare to present him with a medal, the duffer sees a "Hole In One" contest being held on a green near the club house. Although his friends chaff him about his chances, the duffer pays his dollar fee and enters the competition.

His companions also enter the contest, and one of their shots comes to rest only a few inches from the cup, appearing to win first prize.

The duffer then tees up for his three tries at the green, the first two being very poor shots. On the third try he closes his eyes and swings blindly. The ball goes off at an angle, hitting trees, rocks and so forth, and finally bounces crazily on the green and rolls slowly into the cup.

While the duffer is receiving his prize of a dozen new golf balls, the rest of his foursome has a discussion regarding the leather medal which they had planned to present. One of them crosses out with chalk the "Perennial Loser" inscription, turns the medal over, writes "World's Luckiest Golfer," and then pins it on the duffer's chest. The picture could end with a closeup showing the duffer wearing the medal, holding the dozen new golf balls and sporting a proud, happy grin.

With this as an example of a simple golf story, the movie maker should have no difficulty in filming one of his own which will provide pleasure for any audience. After the picture is made, it is almost certain that the members of the club will want to see it at one of their parties, and the amateur filmer probably receives no greater satisfaction than to be asked to show his pictures.

Starring honey bees

[Continued from page 344]

would automatically be in focus and in the field. This was designed for use with my four inch lens at fullest extension.

This device simplified the filming considerably, but the result was that all the closeups were the same size and the same distance from the bee.

Actually, they were not closeups at all. A sequence of this kind was really macrography, so that what was usually thought of as a closeup became the same thing as a medium shot in an ordinary picture. What I wanted was distant closeups, medium closeups and "closeup" closeups, to give the variety necessary to maintain interest.

I was unable to secure extension tubes for my movie lenses, but I did happen to have a set of these tubes for the two inch lens on my Argus C-2 still camera. I made an adapter to fit this lens and its extension tubes to my magazine Ciné-Kodak, and, at the same time, constructed the device for framing

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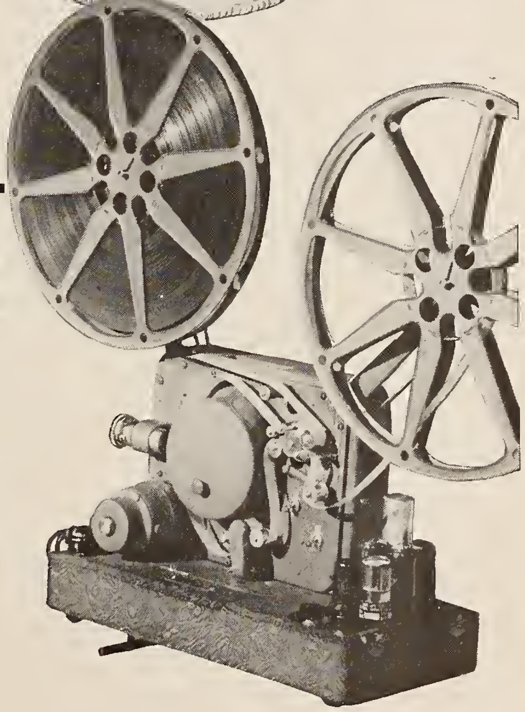

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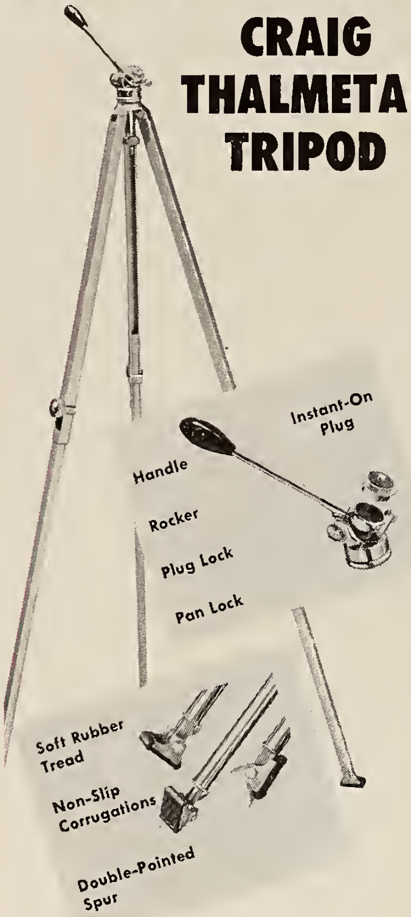

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and focusing, with the two inch lens, shown in Fig. 2.

The extension rod on this device was provided with a sliding adjustment on the end, so that it could be set for different length extension tubes. For the extremely small areas being filmed (down to ½ by ⅝ inch), a wire loop was found to be impracticable and a cardboard pointer was substituted. The results obtained with the Argus lens were indistinguishable from those obtained with the more expensive telephoto, as far as definition and color were concerned.

Of course the *f* stops had to be refigured when these extension tubes were used. A simple formula for finding the new *f* value of the openings marked on the lens is as follows. New focal length times marked *f* stop divided by regular original focal length. For example, if a one inch extension is used on a two inch lens, the stop marked *f*/5.6 is actually 5.6 times 3 divided by 2 which equals *f*/8.4. With a one inch lens the division is unnecessary, of course, and the actual *f* value can be found simply by multiplying this new focal length by the marked *f* value.

Using these homemade devices, a good stock of shots was collected of all the various outdoor activities of the bees. I got some very interesting scenes of bees being attacked and killed by the other insects, but they proved to be so gruesome, in extreme closeups, that I did not use them.

I next turned to closeups of activities inside the hive. For this work, a sheet of plate glass was substituted for the usual side wall of the hive, and all activities were filmed through this glass. The same devices were used in this sequence, except that they were readjusted, to allow for the space between the outside of the glass and the plane of activity.

The hive, with its entrance turned outdoors, was located on a window ledge inside the building, so that these shots could be made at leisure with the movie maker running no risk of being stung. Illumination was furnished by two Photofloods, but they could be left on for short periods only, as the heat caused moisture to condense on the inside of the glass, which obscured vision.

Wherever light conditions permitted, all closeups were taken at thirty two frames a second, to slow down the motion of the bees. In my opinion, action shots of all small, fast moving creatures, such as insects and birds, appear more natural on the screen when taken at thirty two frames a second than when taken at normal speed. In many cases, however, light conditions were such that this high camera speed would have called for too large an opening to get the required depth of focus. In fact, almost every shot was more or less of a compromise with the

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ideal of greatest depth of focus plus slow action, using color film.

In faster black and white emulsions, this problem would be considerably lessened. Since I used artificial light, the problem was even greater, and, when I increased the light, to use smaller lens stops, it created so much heat that the insects were excited to a frenzy of activity which looked very unnatural.

For the shots showing the construction of the hive, I ordered a brand new, shiny hive in knock down form from a mail order company. While waiting for it to arrive, I decided to shoot the apiary and the beekeeper scenes.

My wife and I drove forty miles one Saturday afternoon to the only apiary I knew about. We made this trip during gas rationing without previous arrangement, and had the extremely good fortune to find the beekeeper busy with his bees when we got there.

When I saw the hundreds of thousands of bees in the air around the hives, I had my first doubts about completing the picture. Before I got anywhere near shooting distance of the hives, the bees had me "buffaloed," and several times I beat a hasty retreat to the car, to the great amusement of the beekeeper who was used to it, and of my wife, who was safely seated in the car.

Finally, the beekeeper came to my rescue and furnished me with a bee veil. A bee veil is a wire screen "gadget" that fits over your hat, and stands out about six inches from your head all the way around. The bottom is fitted with cheese cloth and a draw string that goes around your neck, so that your head is completely protected.

The beekeeper said that no other protection was necessary, as stings anywhere except about the eyes were harmless and of little consequence. Hmm! Of course, not being a movie maker, he did not realize that it was quite impossible to see through the viewfinder of the camera with this gadget around one's head, except by pressing the wire screen tight against one's face, and thereby removing the protective features. Well, I took the shots, and did not get stung either, although I was extremely uneasy the whole time.

Several weeks later, we made another trip to this apiary, to secure shots of extracting and preparing honey. This work was carried on inside a large, glassed in porch, where there was fortunately plenty of daylight, so that artificial illumination was not needed.

Editing the picture was not difficult, but titling was a considerable problem. There was so much of interest to tell that it was difficult to keep the titles down to a reasonable number. I wrote and rewrote the captions dozens of times, gradually boiling them down and rewording them, to get as much

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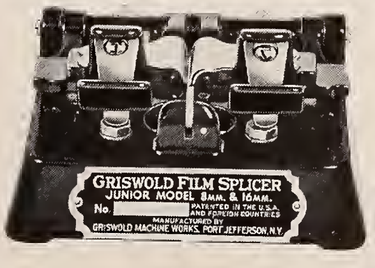
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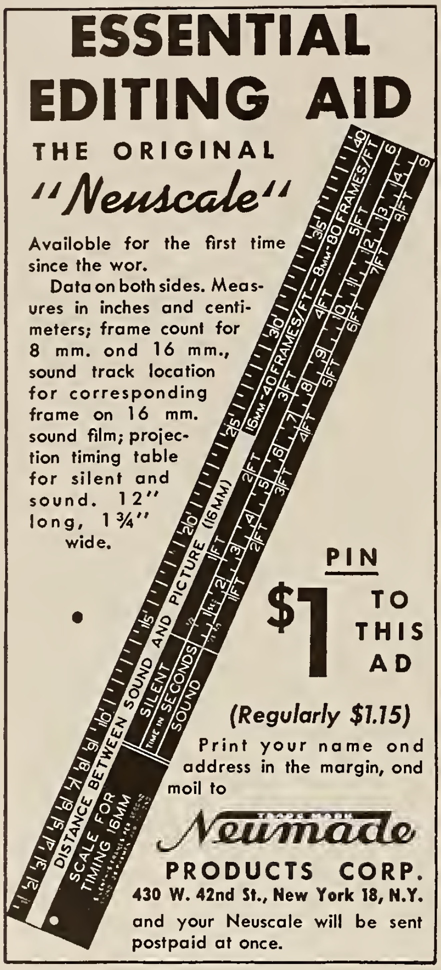
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information as possible in as few words as possible. The subtitles were double exposed on suitable backgrounds, and cut out letters on a wallpaper background furnished the main credit titles.

In spite of my problems at the apiary, I must say that filming *Honey Harvest* was rewarding. I got a Movie Makers Ten Best award for 1945, I learned a lot about bees, I worked out some "gadgets" which will be useful in future movies and I managed to acquire several combs of excellent honey for our breakfast table.

Clear the sound track!

[Continued from page 346]

fail to notice it consciously until some break in the script allows "Music up" to register. But the fees and conditions affecting the use of music in factual films have not been so clearly stated that each producer feels free to choose what music he likes.

If he has a sizable budget, he can have music especially composed and can hire a complete orchestra to record it. But lesser producers, particularly the "shoestring" workers, have the unpleasant choices of paying sizeable ASCAP fees, using those broadcast transcriptions in the public domain, stealing their music from records without payment, or foregoing music entirely.

Strangely perhaps, great music, intended to be valued in its own right, often makes poor "background music." It is simply not an invariable case of the better the music, the better the film, because such music is quite capable of bursting into full orchestra at an important part of the commentary and quieting to a whisper at the pauses, and in general being intractable and obtrusive.

On the other hand, for music and script sometimes make strange bedfellows, certain compositions often prove more appropriate than one would at first suppose. For example, Stravinsky's *Rite of Spring* may hit a machine sequence "on the nose," while a Tschaikovsky waltz may be used to accompany a hog butchering scene.

Indeed, the recipe for the musical director of a factual film may well be to select carefully one musical illiterate without preconceived notions, insulate him from a conventional musical education and let him choose the score by the impact of pure music upon an untrained ear. Such a person would be quick to appreciate the fresh synthesis between the visual image and music achieved in Len Lye's *Musical Poster*.

In view of the obvious advantages of having individuals in factual films speak for themselves, it may be wondered why lip synchronized sequences are not used more frequently. In many cases, what people say themselves is more important than anything that can be said about them by a commentator. British films like *Target for Tonight*, *Partners in Production* and *Village School* succeed in recording the words of ordinary people in actual situations.

But lip synchronization is in disfavor here with some of our best producers for a variety of not very good reasons. If you use a single system 16mm. sound camera, they say, you can't edit the voice, and an old man with false teeth may sound exactly like an old man with false teeth. Many directors quail at the prospect of recording a scene without trained actors and a score of rehearsals in the Hollywood tradition. Perhaps, some day, the film of facts will record those facts with as little artifice as possible, but, in the meantime, many of our movies will continue to be made in the hot house atmosphere of an urban studio.

One of the best ways to clear the sound track effectively is to cut down the commentary in favor of sound effects. After all, a picture of a train with soldiers at the window and the sound of a train whistle are enough to tell us, that "Here is a troop train ready to depart," without any note by the commentator. The memorable *Listen to Britain*, indeed, capitalizes on its lack of spoken commentary by letting us *listen* to the sounds of clanking semaphores, clopping horses' hooves, the clattering feet of children—small sounds which are usually ignored in film. Here is a singular instance of how, when once the sound track has been cleared, one can understand a cross section of British life—soldiers singing in troop trains, workers listening to entertainers during their noon hours, children at school, museum recitals—from sight and the intelligent use of sound alone.

What has currently happened to the sound track is only characteristic of the course of other technical developments. As each new film technique is developed, conspicuous display of it is the result. As soon as indoor lighting was mastered, early directors were reprimanded for not flooding their scenes with all the light there was. Now that the silver screen is colored, foreign audiences complain that we splash about the garish primary colors without much appreciation for more subtle tints. It is in this tradition that "sound for sound's sake" is indiscriminately used in factual films. And when lip synchronization becomes technically simple, we may yet have to look at pictures which are nothing *but* a presentation of people saying "Please pass the salt," and "It's a fine day."

Even so, no one wants to return to the "silents." By all means, let the screen speak — sparingly — adding to the picture without redundance—to voice an emotion—aiming constantly toward that inseparable appropriateness of sound and film which constitutes a new art form. And if the sound is sometimes seasoned with silence, we shall the better be able to hear ourselves think.

Movies for commencement

[Continued from page 345]

utes immeasurably toward sustaining audience attention, especially when parents and friends of the pupils are in the audience. Furthermore, in such a film, an audience expects to see pupils at work in many typical school situations. Remember that there is a difference between a class *reaction* shot and one which merely shows a group of pupils apparently gaping at the audience. Shots of unoccupied individuals staring at the audience are superfluous; they should have no place in a well organized film. Reaction shots, however, are distinct contributions to film story telling, and they aid in creating or sustaining the particular mood of the sequence.

Many amateur films are notorious because of their lack of closeups. Films of school life present innumerable possibilities for closeup shots. Closeups of students at work are interesting, and they help to maintain continuity. Moreover, closeups—real closeups—revealing the nature of the activity itself are extremely important because they provide the details so vital in relating the picture story of class activity—a film story that is satisfying because of its fluent, visually rhythmic progression. Hands busily engaged in creative art work—painting an exquisite scene, modeling a clever bit of pottery or fashioning a delicate, intricate piece of jewelry—can provide closeups, especially in glowing color, which not only help to create a visual cadence for the film, but lend beauty as well. Then, too, those closeups of skilled fingers flying over typewriter keyboards or on keys of calculating and billing machines give ample opportunity for swift, precise cutting on action, to help to build up the tempo of the film. Don't forget that closeups of intricate machines in operation are always interesting in their own right; hence, the filmer should include any such closeups that might enliven an otherwise static sequence.

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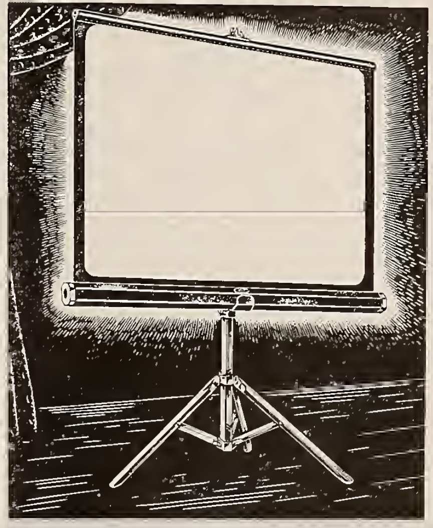

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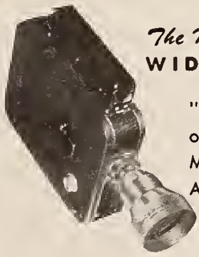

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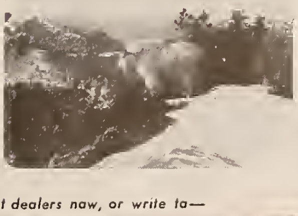

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Rush shipments are in most cases impossible as there is not sufficient overrun in the production of any type of lens to build up any reserve stock. We suggest, you assure yourself of the highest possible place on our waiting list by speeding in your order through your dealer for the lens you have selected. "First come—first served" is the rule adhered to in fairness to everybody. You will be repaid for your patience manifold if you let yourself be guided by the following adage:

For making first-class pictures a "GOERZ AMERICAN" lens will give you a lifetime of profitable satisfaction

The C. P. GOERZ AMERICAN
OPTICAL COMPANY
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MM-9

16mm SOUND on film
Recording Studio and Editing Facilities
BERNDT-MAURER RECORDER
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Swap Cameras with Bass

I'm always willing and anxious to make a trade . . . so if you have equipment for which you have no use, bring or send it in and make an advantageous trade . . . either movies or still.

Charles Bass
President

Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

of course, is vital, since it furnishes information not evident in the pictures themselves.

There you are, movie making teachers! If you feel that these suggestions can be of assistance, sharpen those pencils and organize your task. Drag out those lights! For now's the time to start that movie feature which will make your school really live for your next graduation audience!

A club's community class

[Continued from page 347]

Typical class sessions covered such problems as how to load the camera correctly and how to protect the film. Demonstrations were given of the handling of equipment as well as of how to manage some of the technical phases of movie making, such as splicing, the use of exposure meters and titling. A lecture was given on editing, and comparative experiments were made with various types of projectors and cameras. All the rudiments of filming were taken up at one time or another, and, in some cases, more advanced technical operations were explained.

Still other discussions undertook to explain the vagaries of lighting and the influences of sunlight. Indoor filming and planning home movies were also covered as thoroughly as was possible in the time allotted to the course.

How was the course received and what were the feelings of the members of the class when it terminated? The official Vocational School attendance report showed that a majority of class members did not miss a single session, and the total of hours was one of the best in the school. It was generally agreed by the students that their active participation in the solution of other members' cine problems had heightened interest considerably and had taught them more than mere lectures could have done. The addition of outside "experts" from KMMC, who had led some discussions, as well as the methods of instruction had kept the course interesting and alive.

Now the first class has graduated, and another one is forthcoming when the school opens in the fall.

The results have been gratifying, both to ourselves and to the newcomer, for in the KMMC meetings the new member now has some basis for understanding and participation in the events of the evening. He is no longer a man with that disturbing combination of interest and ignorance; because he has acquired a great deal of knowledge as well as school credit in his evenings of class work. Thus this project has helped both our club and the community.

Practical films

[Continued from page 351]

the text book. His 16mm. movie will stress the influences transforming family life and the social forces and institutions that protect it, with special emphasis on the benefits of cooperation between the school and the home.

PASS MASTERS

The revelations of *West Point Championship Football* may not make you another Blanchard, but Association Films' new movie provides a first rate fifty minutes of football fundamentals, and it should prove to be a big time saver for shrewd coaches. The picture covers everything from preliminary conditioning exercises to diagrammed analyses of the plays that carried Army into "pay dirt."

The six reels of the film show outstanding scenes from Army games, the fundamentals of offense, single and double wing formations, and those of defense, kick formation and the *T* formation. The slow motion repeats and "freezes" on the execution of a particular play make it possible to study the West Point techniques more thoroughly than would ever be possible on the gridiron.

With autumn in the air and football around the corner, we predict that this Association Films production will be a big fall favorite with fans and teams alike.

News of the industry

[Continued from page 353]

Street, Chicago 22, Ill.

Also available at the same address is a booklet, *Secrets of Good Projection*, which contains both general discussions of projection problems and specific questions and answers regarding all phases of projection.

New reel set Projectionists who have been rewinding their films with a growing sense of exasperation can now look forward to a non-rewinding reel set, manufactured by Motion Picture Equipment Company, Inc., 112 West 42nd Street, New York City. The set, which will be available September 30, was invented by Miguel Lopez-Henriquez, president of the company.

Adaptable to all 8mm. and 16mm. silent and sound projectors, the set consists of two scientifically constructed reels and one attachment. The manufacturer stresses the fact that emulsion surfaces cannot be scratched or injured in any way, as no friction of film upon metal ever occurs in the use of the set. The reels may also be used in the normal manner for the usual splicing and cleaning operations. Further information may be had from dealers or from Motion Picture Equipment Company, Inc.

General Electric Closed during the war, and now finishing an elaborate period of reconstruction, the famed General Electric Lighting Institute at Nela Park. Cleveland, will reopen during the week of September 9. Many changes have been made in the Institute, with much greater emphasis on educational displays and demonstrations.

New educational programs will be inaugurated in September, aimed at spreading the most up to date lighting information directly to the consumer. The rôle of light in modern civilization will be covered in all its phases, from the simple lighting of the home to the highly technical lighting of the motion picture set.

Ampro World markets are expanding for the Ampro Corporation of Chicago. Last month Richard G. Karg, general manager of Foto & Kino, S. A., Berne, negotiated exclusive Swiss distributorship of Ampro's products with its vicepresident, Harry Monson. Mr. Monson also signed the same type of agreement with Leon Schauder of Alexander Films, Johannesburg, South Africa.

Wollensak A revised edition of the Wollensak photographic catalog has just been published. and it is available from photographic dealers. The catalog covers all the firm's products in both the still and motion picture fields, with complete descriptions of such recent Wollensak products as the Raptar Telephoto Lens and the Rapax Shutter.

Wollensak, located in Rochester, N. Y., has also added a new Kodachrome Type A filter to its line of 8mm. and 16mm. motion picture lenses. The filter is equipped with a hand turned screw type mount and is offered in sizes to fit all motion picture lenses produced by Wollensak.

Tikern Listing Eastman Kodak and DuPont films, a new filter reference chart has been issued by the Tikern Corporation, 405—44th Street, Brooklyn 20, N. Y. The chart gives both Weston and American Standard Association speeds for all films listed. It is supplied with each Tikern optical glass filter; copies may also be had by writing directly to Tikern.

Ralph Gray Once again Ralph E. Gray, FACL, brings Mexico's great volcano, Paricutin, into the news with his announcement that he will shortly release a 400 foot version of the roaring volcano's activities during the last two years. The film will be completely titled and will be edited in chronological order. An additional feature will be a written commentary accompanying each print, to enhance its value as an educational instrument.

The 400 foot version will be in 16mm. Kodachrome, with shots selected from the results of six different visits to the site of the monstrous activity. Further inquiries should be sent to Ralph E. Gray, Apartado 2747, Mexico, D. F.

Neumade The Neuscale — a cinescale, twelve inches long and a little more than an inch wide, giving all measurements generally needed for quick editing of films—is once again available for the first time since the war. It is produced by the Neumade Products Corporation, 430 West 42nd Street, New York City.

Post Harry A. Post, president of Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y., is finishing off a four weeks stay in Hollywood.

Amateur clubs

[Continued from page 350]

Bridges, by Lawrence J. Duggan, ACL; *Bryce and Zion National Parks,* by Lloyd Littleton, ACL; *Wainwright Parade,* by Eric Unmack, a charter member of the San Francisco unit; *Tournament of Roses,* by R. L. Plath, and *Hetch Hetchy,* by Leon Gagne. Seen at a later regular gathering were *Yosemite Seasons,* by Marguerite Bogman; *Hitting the High Spots,* by Mr. Duggan, and *Sandra,* by Mr. Sargeant.

S.R.O. for La Casa La Casa Movie Club, of Alhambra, Calif., continues to pack them into the city's Y.M.C.A., with more than 200 members and guests attending recent summer meetings. Seen on the group's screen have been *Skiing,* by R. L. Johns; *Parade of Beauties,* by Ted Harper: *Death Valley* and *Elk Hunting,* by Frank Knaus; *Mexico* and *Story Book Parade,* by Hugh S. Wallace; *Yosemite,* by R. B. Vail; *Vacation 1946,* by D. A. Powell; *Duke's Mixture,* by A. J. Zeman; *Big Bear Lake,* by O. C. Jessen; *Why the Ritters Leave Home,* by C. L. Ritter; *Flowers,* by L. W. Lantz; *Night Pictures,* by Mrs. Marjorie Conrad; *The Clays Prove Their Fish Story,* by J. H. Clay; *Her Atomic Age,* by Mrs. R. Gillmann; *Beautiful Switzerland,* by Monda Taylor; *Earthquake,* by Guy Nelli, ACL, and *Karakul Sheep,* by H. P. Carnahan, ACL.

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10 Cents a Word Minimum Charge $2

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■ BASS SAYS: Cine values in unconditionally guaranteed equipment. USED 16mm. CAMERAS: B. & H. Filmo 70-A, Cooke *f*/3.5 lens and case, $82.50; Eastman Kodak 16mm. Model "A", $42.50. We have new Bolex H-8 and H-16 cameras in stock. Another lot of new Revere 87 and 99 cameras, and Revere Deluxe projectors. LENSES . . . IMMEDIATE DELIVERY: 63mm. Cine-Kodak Anastigmat *f*/2.7, choice of adapter, $77.00; 1" Kern Switar *f*/1.4 coated lens for Bolex, $183.75; 3" Kodak *f*/4.5 Tele lens, $49.50. RARE ITEMS: Lenses for Filmo projectors, new models. New 15mm. extreme wide angle Filmo *f*/2.1 projection lens for 16mm. projectors, chemically coated, $25.45; 1½" wide angle Filmo *f*/1.8 projection lens, chemically coated, $14.85; 3" *f*/2 projection lens, chemically coated, $26.60; 4" *f*/2.5 projection lens, chemically coated, $25.55. Kodak Pola-Screen, "W" mount, $10.30; Craig Junior Editor for 8 and 16mm., $8.95; Craig Senior Editor for 8 and 16mm., $23.50; Craig Senior 16mm. Editor, complete, $69.50. SPECIAL: Just arrived . . . new Ambol Tru-Pan tripod, $43.10 including Federal tax; new Unicolt tripod with exclusive side-swing movement and pan tilt, $87.50; B. & H. objective finders in stock from 15mm. up to 6"; Cine Extenar wide angle attachments for 8mm. B. & H., Revere and Keystone lenses, $27.50 plus $2.45 Fed. tax; 2000 ft. heavy duty 16mm. rewinds, each $12.00; dummy with brake, $2.50. We buy 'em, sell 'em, and trade 'em. Complete stocks for new Cine equipment, all makes. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ SOUND adapter for your own silent projector; easily installed; low priced; uses standard 16mm. sound films. THE DAYTON FILM, 2227 Hepburn, Dayton 6, Ohio.

■ REVERE 8mm. cameras & projectors. Write for literature and prices. Will accept used equipment in trade. Act now. CINARCO, Davenport, Iowa.

■ EASTMAN 6" telephoto lens, new, chrome, coated, *f*/ 4.5. Sell or swap. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

■ NOW Deluxe 500 watt Universal 8mm. projectors, only $63.00 for immediate delivery. DAYTON FILM, Inc., 2227 Hepburn, Dayton 6, Ohio.

■ BOLEX L-8, H-8, H-16 cameras and G-8-16 projectors. Finest obtainable. Write for catalogue, prices. Prompt reply. We'll trade. CINARCO, Davenport, Iowa.

■ NEW 1600' reels, $1.75; cans, $1.25; combination, $2.50; 800' cans, 85c; 400' cans, 25c. 16mm. motor driven projector (200' film free), $15.50. General Electric exposure meters with case, $24.50. DeJur Auto-Critic meters with case, $23.75. 8-16mm. silent, sound films. Catalogues, End Title, 10c. INTERNATIONAL-MM, 2120 Strauss, Brooklyn, N. Y.

■ AURICON 16mm. sound recorder, brand new, latest circuits, mikes. Sell or swap. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

■ NEW 1000 watt DeJur-Amsco 8mm. projectors for immediate delivery. Reverses, stills, automatic rewind. DAYTON FILM, Inc., 2227 Hepburn, Dayton 6, Ohio.

■ BELL & HOWELL 8mm.-16mm. cameras and projectors. Precision built for outstanding performance and unmatched durability. You'll be proud to own one. Write for prices, literature. CINARCO, Davenport, Iowa.

■ USED equipment. Da-Lite screen, Model B, 52" x 70", $25.00; Bell & Howell rewinder and viewer, accommodates 1600 foot 16mm. reels, $40.00; Twin Kodaflector lighting outfit with stand, $10.00. JENKINS AUDIFILMS, Lewisburg, Penna.

HIRAM PERCY MAXIM

Who will win the Hiram Percy Maxim Award for 1946?

Closing date for the 1946 Maxim Award and Ten Best selection is October 15

(The world's oldest annual selection of the best amateur movies—open to all amateur movie makers!)

The Hiram Percy Maxim Memorial Award is given to the movie maker who has produced the best picture in the General Class of the Ten Best, chosen by MOVIE MAKERS.

The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a cash prize of

$100.00

Send your entries to MOVIE MAKERS so that they will arrive by October 15, and send the entry form below.

In the Ten Best, there are nine places in the General Class (see number 1 in certificate below) and one place in the Special Class (see number 2 in certificate below).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the nine that place in the GENERAL CLASS of the Ten Best.

You may submit as many subjects as you wish. All amateur movies, 8mm. and 16mm., long and short, are eligible.

Send entries and certificates to
MOVIE MAKERS
420 Lexington Avenue
New York 17, N. Y.

Place . . . .

Date . . . .

I, ... **(name)**

certify that: (Cross out inapplicable statement)

1. **I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1946,**
2. **I have received compensation from a client for, or I have rented or sold, or I shall receive compensation from a client for, or I shall rent or sell prior to December 1, 1946.**

a motion picture made by me entitled:

. . . . **(name of film)**

(signature) . . . .

■ BRAND new Hoston sound and picture printer; sell or swap. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

■ KEYSTONE 8mm.-16mm. cameras, projectors. We have one for you now. Write for literature and prices. Don't delay! CINARCO, Davenport, Iowa.

■ MODEL 24 and 40 Victor Animatophones. Also model 22 silent. Finest condition. MODERN MOTION PICTURE SERVICE, Box 2, Dubuque, Iowa.

■ AMPRO 8mm.-16mm. projectors. Silent and sound. Available again now. Among America's finest. Write for literature, prices. CINARCO, Davenport, Iowa.

■ BARGAINS: Victor SOF Animatophone model 24, formerly $565:00, for $420.00; Kodak home enlarger, $7.00; 1600 ft. reels, $1.50; Kodak Movie Viewer, 16mm., $6.00; Castle and Official films 10% off list. JENKINS AUDIFILMS, Lewisburg, Pa.

■ WANT to swap—the fair and square way? Try us for everything photographic. You'll like our speedy service. CINARCO, Davenport, Iowa.

■ BRAND new Ampro and Victor 40B sound projectors. IMMEDIATE DELIVERY. Used sound projectors, films, etc. WEST PARK FILM EXCHANGE, 3488 Tuttle, Cleveland 11, Ohio.

■ NEW and used Victor, Ampro, Eastman, Holmes sound and silent projectors, films, projection lamps, Griswold and Craig splicers, rewinders, reels, camera films. ZENITH, 308 West 44th St., New York City.

EQUIPMENT WANTED

■ WANT Cine-Kodak Special, also extra 100 ft. film chambers, lenses, etc. Chrome trim model only—no black. Write Box 576, Davenport, Iowa.

■ CINARCO wants your used cameras, lenses, etc. NOW. Turn them into cash or make an exchange with us. CINARCO, Davenport, Iowa.

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■ CASTLE Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, 5-7 Revere Rd., Quincy, Mass.

■ USED AND NEW Castle films, 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ SOUND FILMS RENTED BY THE WEEK. Homes, road showmen, churches, schools. New catalogs. DAYTON FILMS, Inc., 2227 Hepburn Ave., Dayton 6, Ohio.

■ HOME MOVIES. Rent-buy-swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 2, Ill.

■ 8mm.-16mm. SILENT FILMS rented by the week. Shorts and features. Low rates. New catalog. DAYTON FILM, Inc., 2227 Hepburn Ave., Dayton 6, Ohio.

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■ 16mm. SOUND films. Complete subjects, good condition, $1.95 per 400' reel, up. Write for list of over 200 available titles. BLACKHAWK FILMS, Dept. MM4, Davenport, Iowa.

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Fall's a grand season to be outdoors with a Kodachrome-loaded movie camera. Color . . . action . . . shimmering foliage and blue skies—here's the very finest kind of movie material, from the time you pack duffle and guns into the car until the game's been bagged and you start for home!

And here's a good opportunity for a Ciné-Kodak telephoto to show its stuff. The high-powered rifle of camera lenses, it reaches out in front of the guns to get the game far larger than you can see it when you make your movies. There's a wide choice of Ciné-Kodak telephotos offering up to six-times magnification.

Kick-Off Time is Coming . . . The football season is just around the calendar corner—another occasion for good movie making . . . for telephotos, too.

Better start to build up a small supply of Ciné-Kodak Film. Although it's still hard to get "all you want," film production is beginning to overhaul the greatest movie-making demand in history. Accessories are more plentiful, too, and Ciné-Kodaks and Kodascopes are on the way. Keep in touch with your Kodak dealer!

Seven lenses from which to choose . . .

For most Ciné-Kodaks taking accessory lenses—for some cameras of other manufacture—there are several accessory Ciné-Kodak lenses . . . all served by one simple adapter. And many of these Lumenized, precision-made Ciné-Kodak telephotos are extra "fast". . . . will see a lot better, a lot farther, than your camera's standard lens. Ask your Kodak dealer for details.

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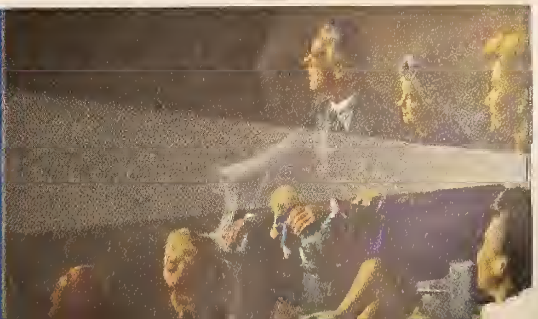

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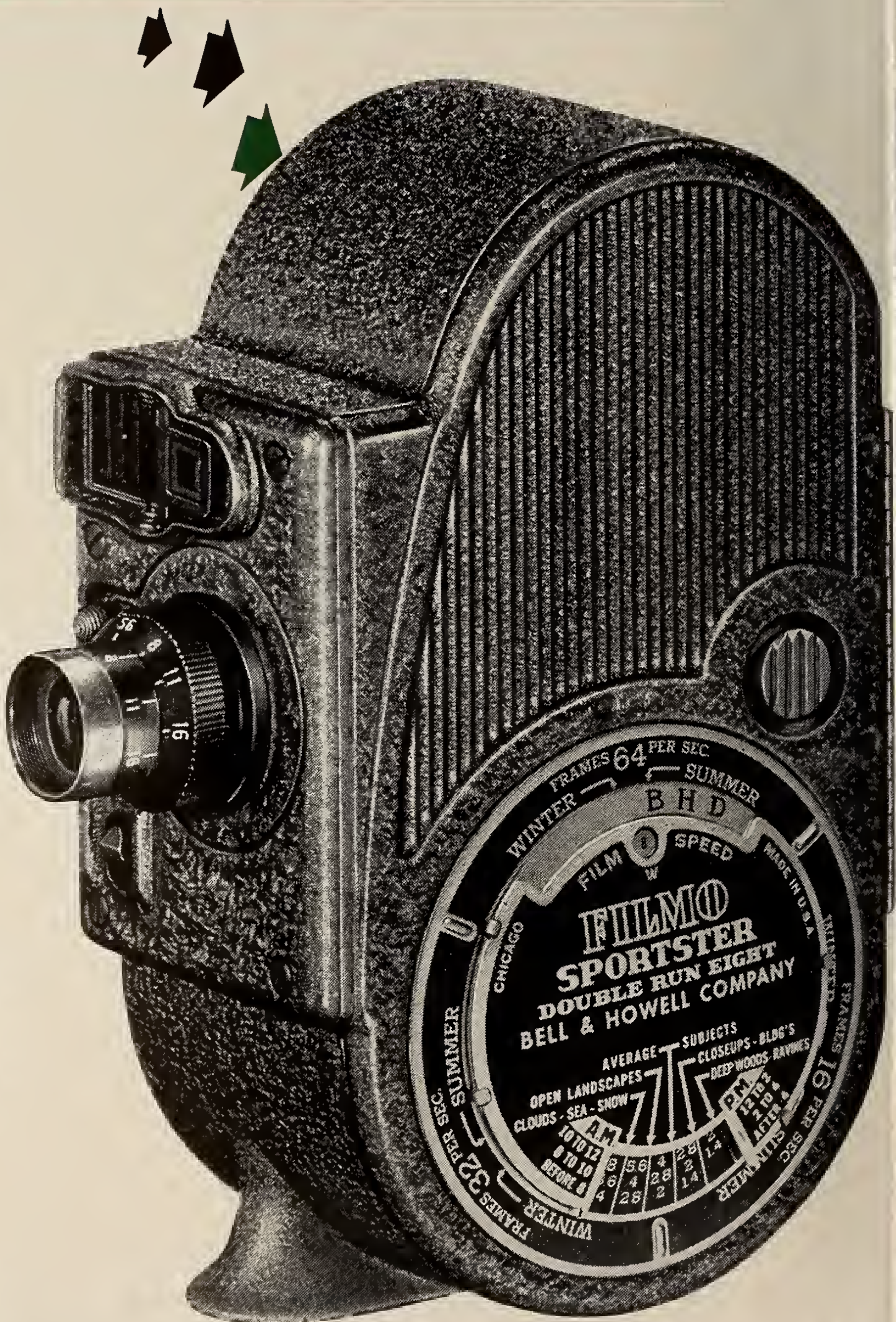
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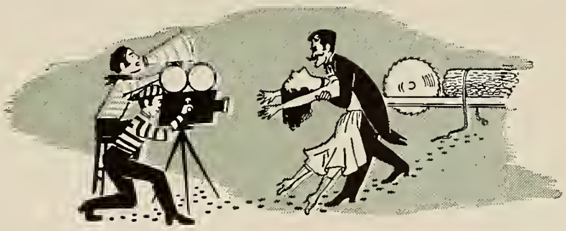

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Now look at today's precision-made 8mm Filmo Sportster . . .

The heritage of the Bell & Howell engineering that led the movie industry out of chaos—through standardization and perfection of product—today guides the manufacture of the Sportster, and *every* Filmo camera. Because of Bell & Howell "know-how," skill in precision engineering, you can now . . .

Sight, press a button, and what you see you get!

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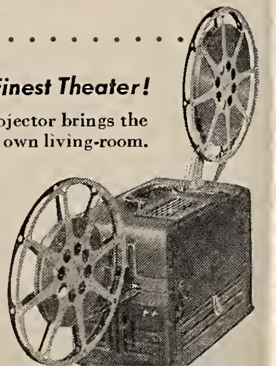


MOVIE MAKERS

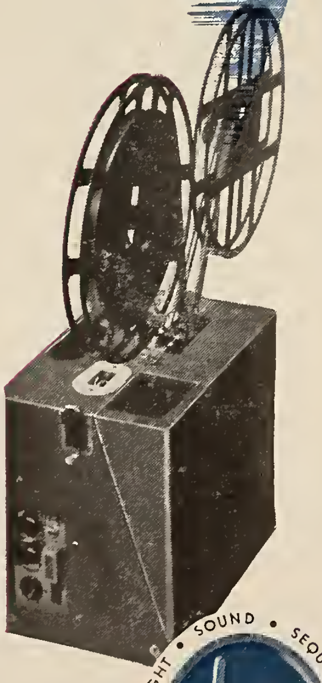
Magazine of the Amateur Cinema League, Inc.

OCTOBER, 1946

25c

VICTOR . . . the best in 16mm Sound Motion Picture Equipment

Is it Egypt or Iceland tonight?



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Compare Victor's unsurpassed sound fidelity — made possible by Victor's exclusive Stationary Sound Drum. No moving parts. Also, note these other Victor features . . . Faster Threading, Straight Line Beam and Safety Film Trip.

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ANIMATOGRAPH CORPORATION
A DIVISION OF CURTISS-WRIGHT CORPORATION
Home Office and Factory: Davenport, Iowa
New York • Chicago

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HOME PROJECTOR OWNERS!

Own these New "Fairytale" CASTLE FILMS 8 mm 16 mm

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Big fair! Simple Simon! Takes his duck! Meets Pieman! Samples pie! Simon chased! Escapes with duck! Riot on fair grounds! Duck wins prize! Not so simple Simon! Exciting . . . and great fun!

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Jack sells cow for beans! Mother scolds! Beanstalk zooms! Jack climbs! Enters castle! Hen cackles . . . golden egg! Giant awakens! Jack and hen scram! Down the beanstalk! Giant crashes! Plenty of gold! Plenty of thrills!

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Don Q reads romantic tales! Knights of old! Don gets ideas! Fights windmill! Faces dragon! Fair maid in peril! Maid not so fair! Don through with romance! Go adventuring with Don Q!

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Enjoy your projector *more* with the greatest collection of "fairytale" cartoon home movies ever filmed! Ingenious and enchanting . . . childhood memories the youngsters will cherish . . . and delightful fun for adults! Wide selection . . . *professionally* produced for all types of 8mm and 16mm projectors. Castle Films are the world's most popular quality home movies, so, be *sure* . . . buy Castle! Order today.

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MM-10

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"Simple Simon"					
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Remittance enclosed ☐ Ship C. O. D. ☐ Send Castle Films' Free DeLuxe Catalog ☐

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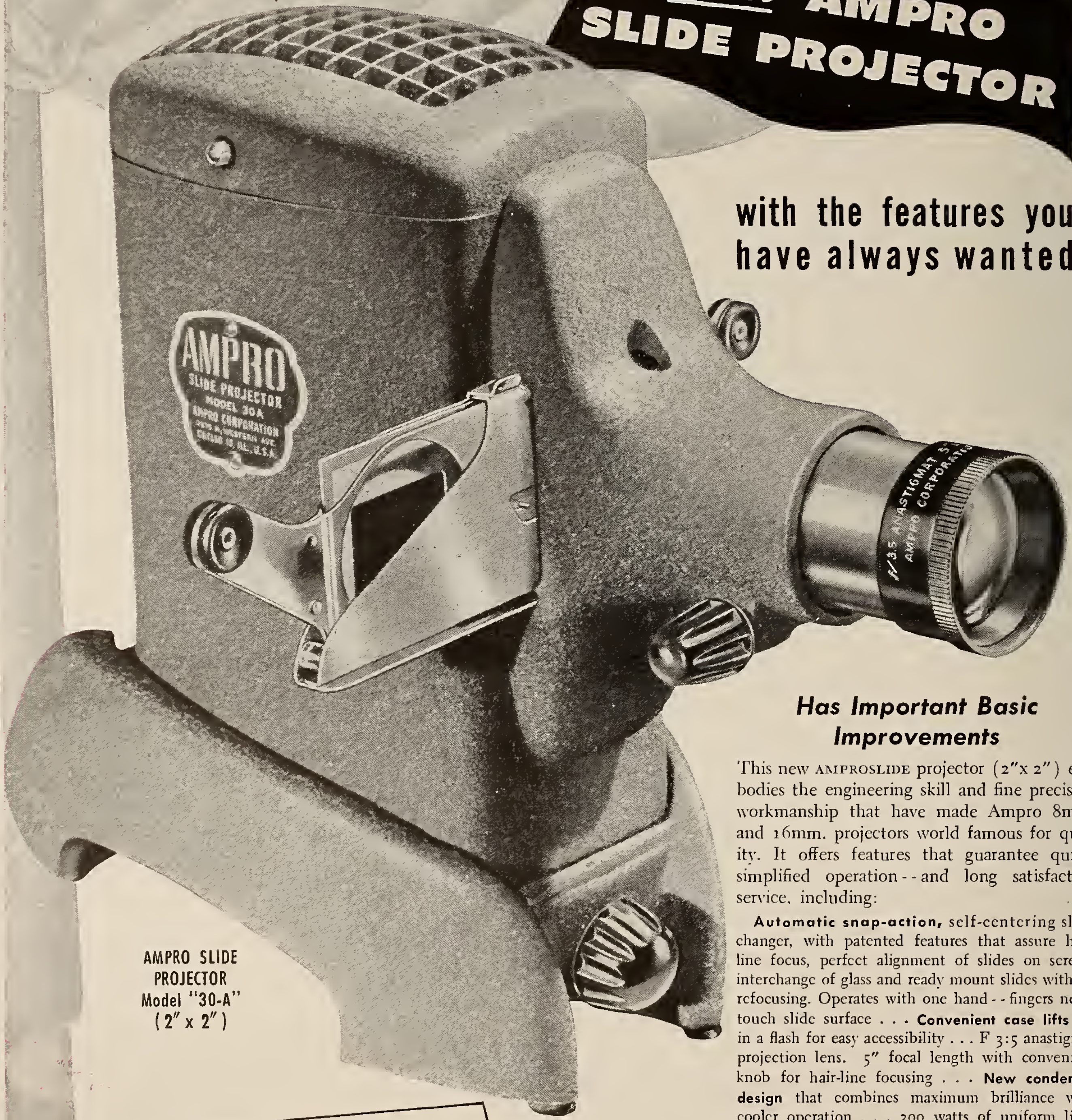

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 October, 1946 Number 10

Closeups 378

For every season, *editorial* 381

Aspects of autumn . . . . . *Leo J. Heffernan, FACL* 382

Tricking out titles . . . . . *Dean Dempsey, ACL* 384

A film's front door . . . . . *William Howe, ACL* 385

A winning recipe . . . . . *John C. Lauber, ACL* 386

Goal to go . . . . . *William Howe, ACL, and Richard W. Deane, ACL* 387

Practical films . . . . . *William Howe, ACL* 390

Amateur clubs . . . . . *James W. Moore, ACL* 391

The clinic 392

News of the industry . . . . . *James Young, ACL* 393

Films you'll want to show 406

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• ON THE COVER: Kodachrome courtesy American Cyanamid Company.

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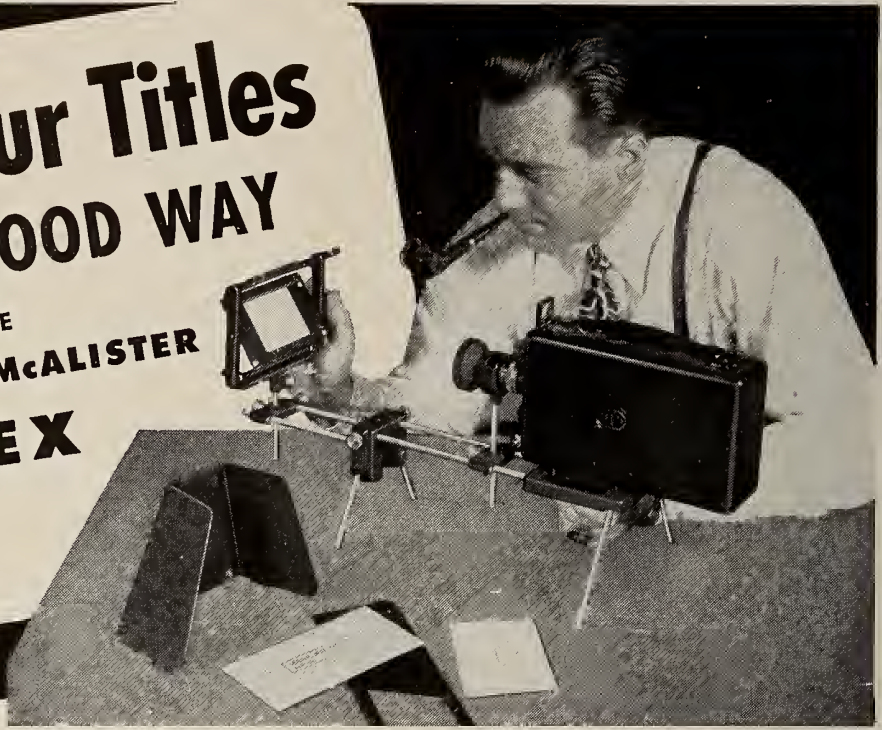

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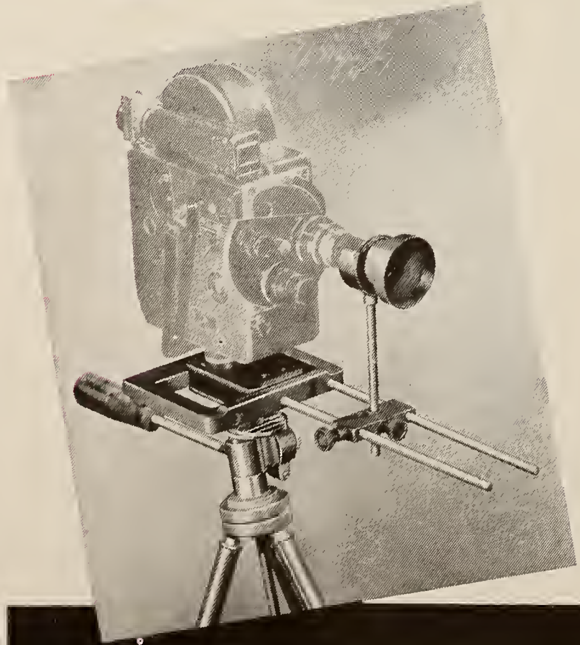

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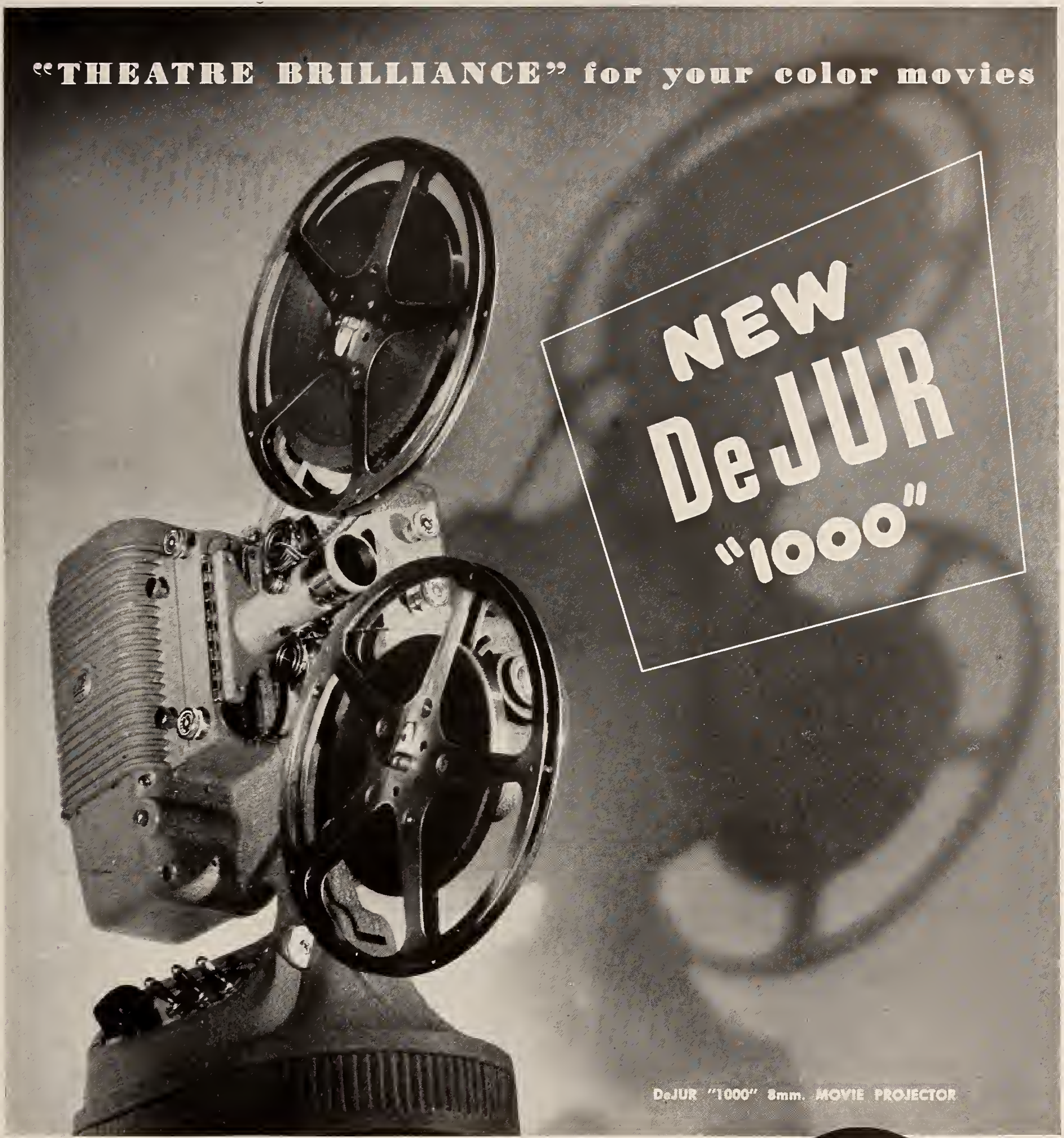
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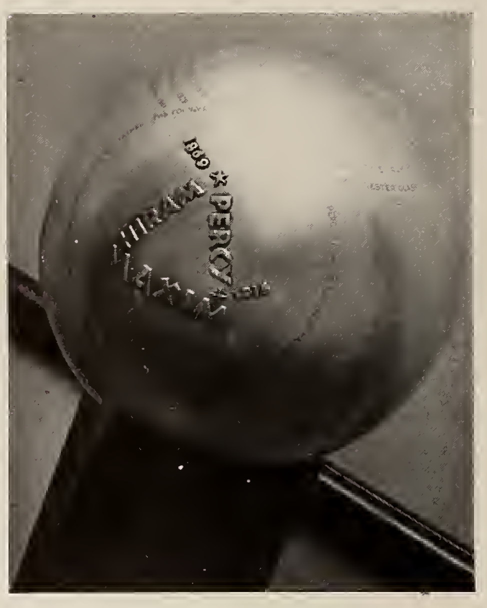

HIRAM PERCY MAXIM MEMORIAL

OR PLACE IN
THE TEN BEST
of
1946

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Enter your summer filming to compete for MOVIE MAKERS Ten Best Films of 1946 and the Hiram Percy Maxim Memorial Award!

Movie Makers Ten Best Films of the Year is the oldest annual selection of outstanding amateur movies in the world.

The Hiram Percy Maxim Memorial Award is offered for the best picture in the General Class of Movie Makers annual selection of the Ten Best Films. It carries with it a silvered replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.00. The filmer's name is engraved on the Memorial itself.

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The Ten Best are chosen by the staff of Movie Makers from all films seen by it during the year. The selection is not limited to League members, and any movie maker, anywhere in the world, may compete.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class and there are nine places in the General Class. The Hiram Percy Maxim Memorial Award is given to the maker of the picture that the staff of Movie Makers considers as the best all around film of the nine that place in the General Class of the Ten Best.

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Rules governing the selection of MOVIE MAKERS Ten Best Films of 1946 and the Hiram Percy Maxim Memorial Award

1. The competition for placement in Movie Makers Ten Best Films of 1946 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules. Film entries submitted by persons living outside the United States must be made on film stock manufactured in the United States. Entries from persons outside the United States made on film not manufactured in the United States will not be received nor cleared from customs.

2. October 15 is the deadline. All films to be considered for the 1946 Ten Best and the Hiram Percy Maxim Memorial Award must reach Movie Makers office, 420 Lexington Avenue, New York, 17, N. Y., on or before that date.

3. To classify entries, the certificate at the left must be provided for each film that is to be considered in the final selection. Certificates must be sent by first class mail. After October 15, when the Ten Best competition is closed to new entries, a tentative selection will be made by the staff of Movie Makers for the Ten Best. Any films that are not already provided with certificates must be provided with them by November 5, 1946.

4. In the Ten Best selection, nine places are allotted to the General Class, consisting of films for which the maker has not received compensation from a client and for which he will not receive compensation from a client and will not rent or sell prior to December 1, 1946. One place is allotted to the Special Class, consisting of films for which the maker has received compensation from a client, or has rented or sold, or for which he will receive compensation from a client or will rent or sell prior to December 1, 1946.

5. The Ten Best selections are open to films originally produced in 8mm. or 16mm. widths, black and white or color, silent or sound. The selection is not open to 35mm. films nor to reduction prints therefrom.

6. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Contestants may alternately arrange for the playing of records and the presentation of narratives by themselves or their agents. Musical and narrative accompaniments will be judged on their own merits. *Phonograph records for musical accompaniments cannot be received from outside the United States, and they must not be sent.*

7. Films, records and commentaries will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. The winner of the Hiram Percy Maxim Memorial Award will be chosen from among the pictures placing in the General Class.

9. Selection of the Ten Best Films, the Honorable Mentions (no fixed number of the latter) and the Hiram Percy Maxim Memorial Award will be made by the editorial staff of Movie Makers, and the judges will decline to discuss their decisions, after they are made.

10. No officer or director of the Amateur Cinema League and no staff member of the League or of Movie Makers is eligible to compete for placement in the Ten Best or to receive the Hiram Percy Maxim Memorial Award.

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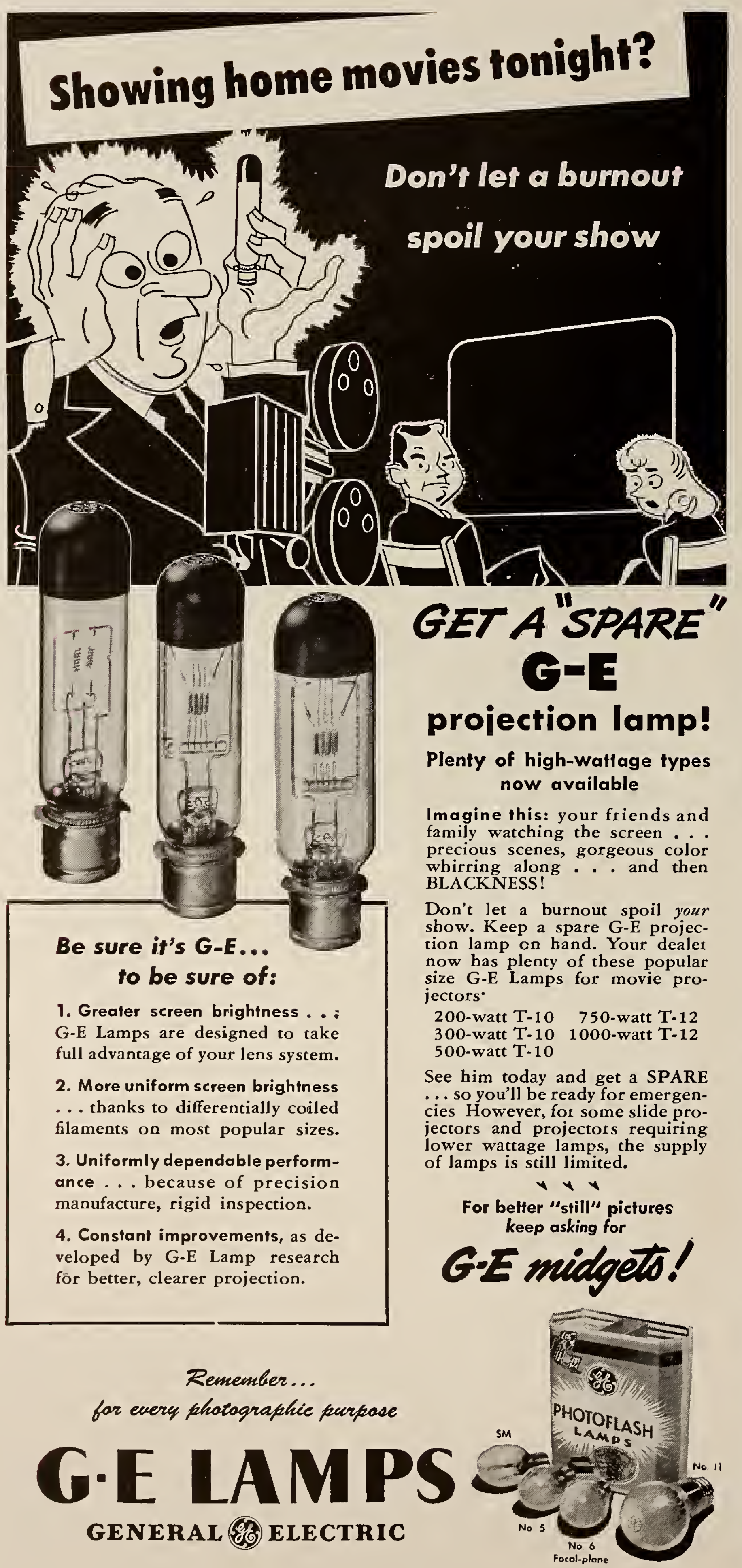

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Closeups—

What filmers are doing

There is a nice feeling of fun in *Fort Lauderdale Foray*, a well planned vacation study in 8mm. Kodachrome, by Frank W. Dibble, ACL, of Chicago. You sense, as if being there, the pleasant lassitude of sunlit swimming, the chill disappointment of bad weather, then the sudden, sparkling return of Florida's sunshine. Many of the film's merriest sequences are still further enlivened with a series of spoken titles double exposed directly over the action, while an amusing "running gag" about a man and a coconut brings the production—more or less literally—to a smashing climax.

Across The Threshold: Robert E. L. Moore, ACL, of Alexandria, Va., was a recent visitor at League headquarters, after a number of years overseas as a radio newsman with OWI. . . . Also, Adrian Lustig, ACL, from the Detroit Cinema Club, ACL, eager to report on that unit's activities in the city's recent Golden Jubilee of the automobile. . . . Likewise for John Lauber, ACL, program chairman of the Minneapolis Cine Club, ACL, with a number of potent program plans already on the docket.

F. G. Metro, ACL, wishes us to announce that he will be interested in receiving exchange filming offers (16mm. only) from other readers of this bulletin board. A Maryland resident, Mr. Metro can cover anything within reason around Baltimore, Washington or, say, the mountains of Pennsylvania, and he will welcome in exchange equal footage on the Grand Canyon or New Orleans. Better write first: F. G. Metro, 927 Hamilton Boulevard, Hagerstown, Md.

Perhaps we live too close to the production problems of this amiable journal, but it still comes as a surprise when the daily mail brings us a single order—with remittance in full—for 150 subscriptions to Movie Makers. Chalk that one up to A. A. van Vurren, of Phofil, in Rotterdam, Holland. Similar demands arrive steadily from other areas, cut off for so long by enemy occupation or currency restrictions: fifty annual subscriptions from the Belgisk Import Compagni, of Copenhagen, Denmark; 200 copies monthly from David Searll, ACL, of Peace Distributors, Ltd., in Johannesburg, South Africa. . . . Can we possibly be *that* good?

The reverend Hamilton Aikin, ACL, director of the Australian Religious Film Society, in Melbourne, paused at League headquarters on his westward way home. Six months in Palestine netted him 10,000 feet of 16mm. color.

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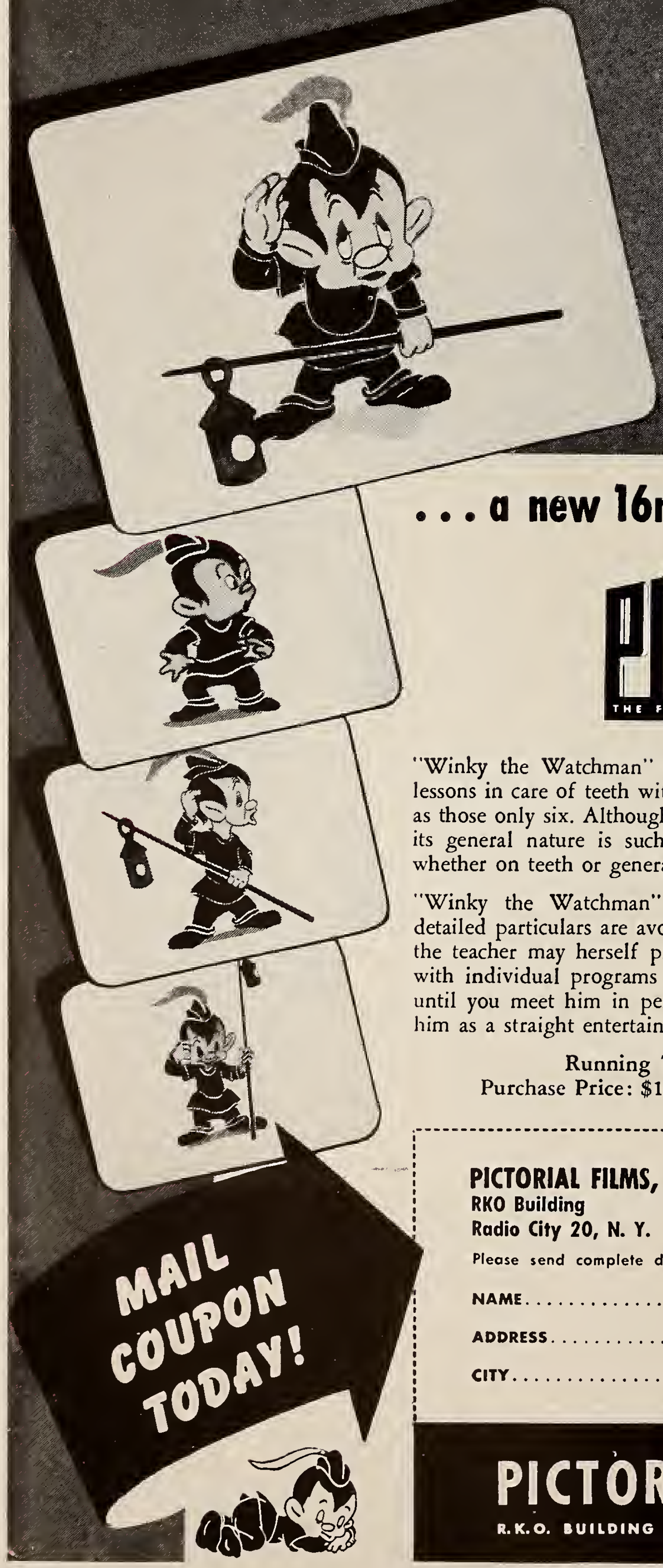

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FOR EVERY SEASON

A GOOD hobby is one that can be enjoyed all through the year, indoors and out, in daytime and at night. The modern world makes so many demands upon us that our avocations often must be sandwiched in between periods of gainful activity that may occur without regard to the clock.

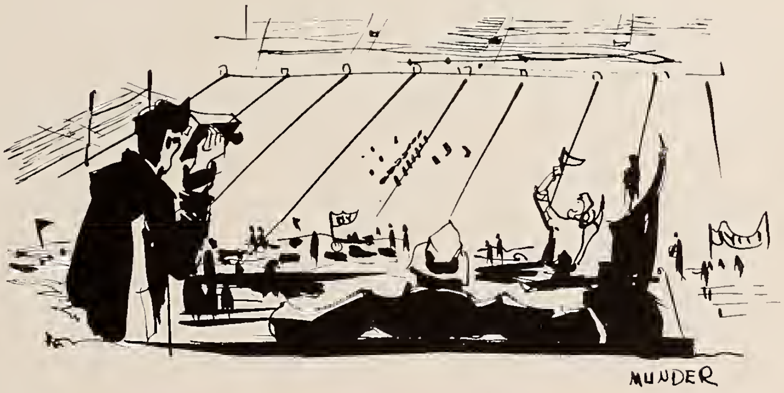
Movie making is preeminently one of these round the year hobbies, as is movie showing. Although a cine camera and a vacation have a natural affinity for each other, the first can provide a great deal of happiness without the second. Also, vacations are now scattered through the whole year. It is obvious, then, that every season is a season for filming. Each has its own supporters as the best in which to make movies.

Elsewhere in this number of Movie Makers, Leo J. Heffernan, FACL, sings the praises of autumn as the perfect filming time. He, like so many addicts of color movies, finds the rich hues of this season full of invitation to those who would express their own esthetic ideas in sensitized emulsion. Also, later in these pages, is a discussion of that very popular autumn spectacle, the football game. For filmers who have come home from their summer shooting, filled with plans for editing and titling, there are two presentations of the problem of captions.

But none need conclude that autumn will exhaust the cine treasure chest, with winter just around the corner. There is no real "open season" for filming, because no season is ever closed to it. Cameramen there are who wait for winter as others wait for summer; they find snow as absorbing as flowers.

The all year round world which a movie camera opens to the discriminating filmer calls for the special kind of study and attention that creative minds give to their subject matter. It is this study that makes creative work different from routine reproductions of interesting things. Each of the four seasons invites the best that a movie maker has to give. Each has its special features. Each will bring large rewards in the satisfaction of honest artistic effort.

Adverting once more to autumn, it is, of course, the time of harvest. This fact is especially true for the staff of this magazine, because it is in October—this year October 15—that the final harvest of candidates for Ten Best films must reach our office. It is a satisfying time and an exciting time. Just now, many of you who read this are having your own moments of excitement in last minute editing. Your pleasure will be ours in a few short days. Good luck to you!



ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from
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Hiram Percy Maxim, Founder

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Aspects

LEO J. HEFFERNAN, FACL

Leo J. Heffernan, FACL

THERE is no question of which of the four seasons presents itself in the most attractive garb from the standpoint of movie making

Autumn, with its warm colors ranging from bright yellow to chocolate brown, brings to the movie screen hues which are ideally suited for presentation against a background of blue sky. In fact, some of the browns are so deep that one must be careful, in filming them, to make certain that full exposure is used, or the limit of color film's lowest register may be passed.

The primary problem in making a fall movie is one which amateur filmers grapple with always—and that is, how to get an interesting story to set off static material. Yes, there is a certain amount of motion to be found in shots of trees; but, to make a good movie film of autumn's glory, movie makers will want to have story telling sequences using the gaily bedecked trees as a background for human action.

The movie will have to start somewhere, then proceed along certain planned lines, building up as much suspense as the limitations of the subject matter will allow, coming smoothly to a climax of sufficient importance to prevent an audience from feeling that it has been "let down." All this sounds technical and difficult, but it is being done right along by movie amateurs of an analytical turn of mind. After all, there is more promise of a workmanlike job when a cameraman sets out to create certain effects in his movie than if he proceeds along haphazard lines.

It may be futile to suggest a plot here, for it is not so much what you do as *how* you do it which counts. A simple story might begin with a scene showing a husband and a wife seated in their garden. The wife glances up and points at some autumn foliage in a treetop, while a title indicates that she would like to have some autumn leaves for decorating the living room. The husband volunteers to get some and drives off in their car.

Now, the main footage of the film would show him going about from place to place gathering leafy branches; and, of course, full advantage would be taken of the autumn scenery. During his travels he gathers many specimens—too many, obviously. Then, depending upon how elaborate a plot is desired, scenes could be made of the wife's anxiety, due to her husband's failure to return within a reasonable time.

One of the usual devices indicating the passage of time could be used here, such as the hands of a clock which change as the hours pass by. The anxiety of the wife will be accented if she is shown returning time after time to the place from which she saw her husband depart, and she will naturally look more and more worried in each succeeding scene.

Meantime, the wife starts to prepare dinner. As the meal simmers down to a dry pulp on the stove, her anxiety is replaced by irritation. Just as she pulls a pan of scorched muffins from the oven with disgust, she hears the car drive up and goes angrily to the front door. She sees what appears to be a moving tree weaving up the sidewalk to the entry. As her husband pokes his face through the leaves and smiles proudly over his quarry, the wife bursts out laughing; humor dispels her annoyance.

One thing wrong with *this* plot is that it is mine, and, although you are welcome to use it, you will probably want to think up a better one for yourself. The plot will be as much a measure of your skill in movie making as will be the various refinements, fades, lap dissolves, wipe-offs and other cine transitions which are used in your picture. Good films can be made without any of these camera tricks, but it is essential that yours unfold a steady flow of fresh cine ideas, if it is to be outstandingly interesting.

The bulk of a fall movie will consist of static material,

Philip D. Gendreau

# of autumn

What color filmers can find in the fall

such as closeups of leaves, shots of leafy branches and treetops standing out against the sky, autumn leaves floating on water and other scenic charms. This will certainly be the basic fabric out of which the movie will be made; and the plot may be regarded as the design on the fabric; hence, the order in which the basic material is presented in editing the film is most important.

My own system is to show the least interesting shots first, then something slightly more impressive, continuing until the best shots are reached, and these are introduced as near the end as is expedient. There may be times when such an arrangement is not possible, but the psychological effect of a movie getting more and more interesting as it proceeds should be kept in mind in editing.

Of equal importance is the question of lighting, for it is here that a cameraman may indulge his aesthetic tastes to the fullest. Flat lighting, admittedly, is best for record shots and for scenes which present contrasting colors; but a fresher approach to the subject would show the leaves by side lighting and, in extreme cases, by back lighting. This means that three general types of lighting will be kept in mind in shooting—flat lighting (with the sun approximately in back of the camera), side lighting (with the sun shining at right angles to the direction in which the camera points) and back lighting (which is a misnomer, since the sun should never be shining directly at the camera).

It should be pointed out that so called back lighted shots are really nothing more than those side lighted at an extreme angle. Although the sun will be shining towards the lens in such scenes, it is possible to shield it from the sun's rays. Leaves are one of the few movie subjects which will appear to be truly back lighted, for they will be illuminated by transmitted light. If the lens is shielded carefully, this back lighted effect will produce a strikingly beautiful screen picture, due to the luminous appearance of the leaves, the veins of which will create patterns of their own. Overexposure should be avoided, or all these delicate traceries will be washed out—and yet it is not practical to use a light meter in computing the exposure, for leaves are filmed in transmitted light. It is a safe rule to use a diaphragm opening up to one whole stop smaller than the meter indicates when a reading is taken of the other side of the leaf (the side on which the sun's rays are actually falling).

Side lighted closeups are very effective, provided some light is thrown on the shadow side of the leaves by a hand held reflector. Care should be taken not to illuminate the shadows too much, or the effect of side lighting will be lost. If a light meter reading is taken of the shadow portions, it must be kept in mind that they are to be reproduced quite dark. Hence, *less* exposure than the meter indicates will be given to the film. How *much* less will depend upon how dark you wish the shadows to appear; but, if you are undecided in this respect, you may use a diaphragm opening one stop smaller than the light meter shows.

It is by moving very near to his subjects and filling the screen with inimate closeups of the things which are identified with fall that the movie maker will obtain his best material. For example, a visit to a roadside stand will make available closeup shots of baskets of apples, jugs of cider, pumpkins, grapes, squash and other products of the harvest, as well as of the strings of varicolored ears of corn with which the stands often are festooned. I can think of nothing pleasanter for a cameraman than to spend an afternoon making closeups of the wealth of material which such a stand offers in the fall.

Although shots of stands and their contents may be made at any convenient time, their place in the movie should have a logical explanation, for there should be a feeling of naturalness in every scene which flashes on the screen. In other words, such scenes will be convincing only if their appearance on the screen is dictated by the requirements of the plot.

Let us suppose that you have filmed the roadside stand scenes and that you are editing a movie which employs the plot I have outlined. The [Continued on page 394]

Leo J. Heffernan, FACL

• Scenes like those shown in photographs on these pages are recommended by author for fall movies.

TRICKING OUT TITLES

Ways to combine tricks and captions

DEAN DEMPSEY, ACL

TITLES, in silent movies, are important not only because they provide needed information, but because they can enliven an entire film.

Quite naturally, then, aside from being themselves attractive, titles can support and enhance the mood of the picture. Trick titles, which always create interest and puzzlement, are particularly appropriate in light comedies and bright "spectacles." Those suggested here will fit the mood of this kind of movie.

Several of the most pleasing titling tricks involve the use of reverse motion. This filming technique results in showing, on the screen, motion that is the reverse of that which actually occurred when the scene was filmed. In shooting reverse motion, the camera is held upside down in relation to the subject. When the film that was thus shot is returned from the processing station, its frames will, with reference to the rest of those on the spool, appear to be upside down and reversed left to right.

This scene that has been filmed with the camera upside down is cut from the processed reel. It is turned end for end, on a horizontal plane, so that emulsion still matches emulsion, with reference to the rest of the reel. It is spliced into the finished picture in this position. This method of turning and splicing achieves, at the same time, a necessary switch of images from left to right, as well as righting the upside down position. Obviously, whatever action really took place first will, by this reverse motion technique, now take place last on the screen as the footage is projected.

In reverse motion work in trick titling, since the subject to be shot is often small and portable and since the camera, in position for vertical title shooting, is not always readily subject to upside down reversing, it is frequently simpler to do this reversing with the subject rather than with the camera. If this is done, the title setup, after it is prepared, must be turned 180 degrees around the axis of the camera's lens. We must make sure that, in the screened picture, the letters will appear in their correct order, and not with the last, first. This, for 16mm. shooting, is assured by the reverse splicing, already described.

This procedure may sound complex. Even for 16mm. filming, it must be done accurately, but 8mm. cameramen will find still more problems. Since 8mm. projection film has one set of perforations only, it is obvious that turning end for end in a horizontal plane will place the perforations, for the turned footage, on the wrong side, making that footage unprojectible. Hence, the end for end turning must be done in a vertical plane, which process will, for the turned footage, result in the emulsion side being opposite to that of the rest of the finished reel. An imperfect focus will be inevitable. Also the left and right relationship of the letters will be reversed.

Although there is no correction for the imperfect focus, except lens adjustment in projection, the correct left to right letter order can be achieved if the title characters are arranged to read correctly in a mirror.

An interesting title trick that employs reverse motion is that of the whirling caption. This effect opens with a rapidly spinning blur that quickly slows down to reveal fast turning letters which come to a stop and form a perfectly aligned title. It is the perfect alignment that requires the reverse motion; were it not for this fact, the filming could be done in the normal fashion.

For this pleasing title effect, you need only your camera [Continued on page 394]

Fig. 1

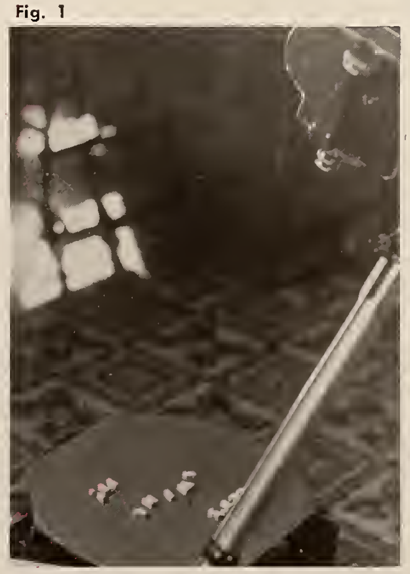


Fig. 2

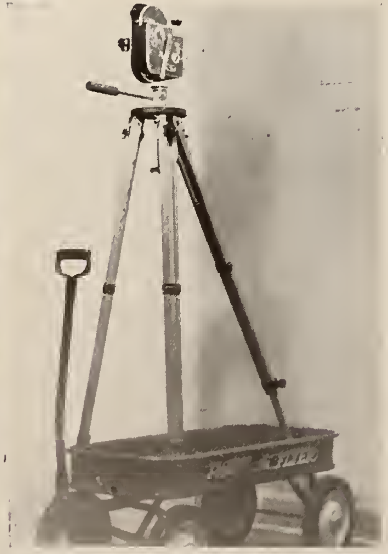
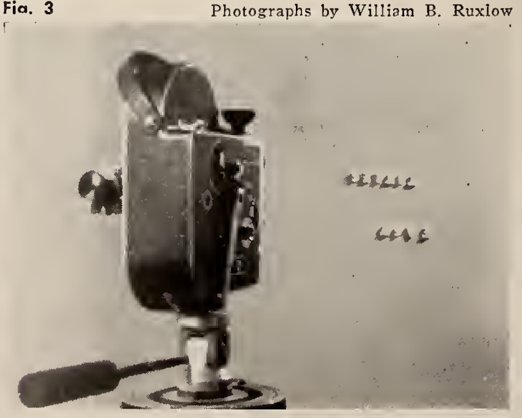


Fig. 3



Photographs by William B. Ruxlow

• Above, left, the camera is set vertically on tripod, to film the effect of a whirling caption, employing a phonograph turntable for the purpose; center and right, we see camera and tripod in "dolly," ready to film title before moving away in the "zoom" title technique.

A FILM'S FRONT DOOR

How to shoot lead title assemblies

WILLIAM HOWE, ACL

EVERY one knows that he should not judge a book by its cover, but sales reports show that the great majority of us ignore this admonition every time we reach for a magazine at the newsstands.

How many periodicals are sold on the strength of an attractive cover girl?

How many cans of cherries are picked off the grocery shelf because they look so succulent on the label?

How many novels go over the counter as a result of appealing dust jackets?

By the same token, the opening titles for a motion picture may not guarantee the quality of the film; but a clever, eye catching sequence of credits can capture the attention of a restless audience and put them in a receptive mood for the picture to follow.

The rule that stresses legibility as the all important feature of motion picture titles is not so restrictive as it might appear. Legibility does not require that you stick to the same uninspired, bold type every time you announce a film. There is a variety of fonts and there are methods of credit presentation, readable and original at the same time. A little experimenting with frame by frame exposures, dissolves and "pan" shots will repay you a hundredfold with the undivided attention of your "public."

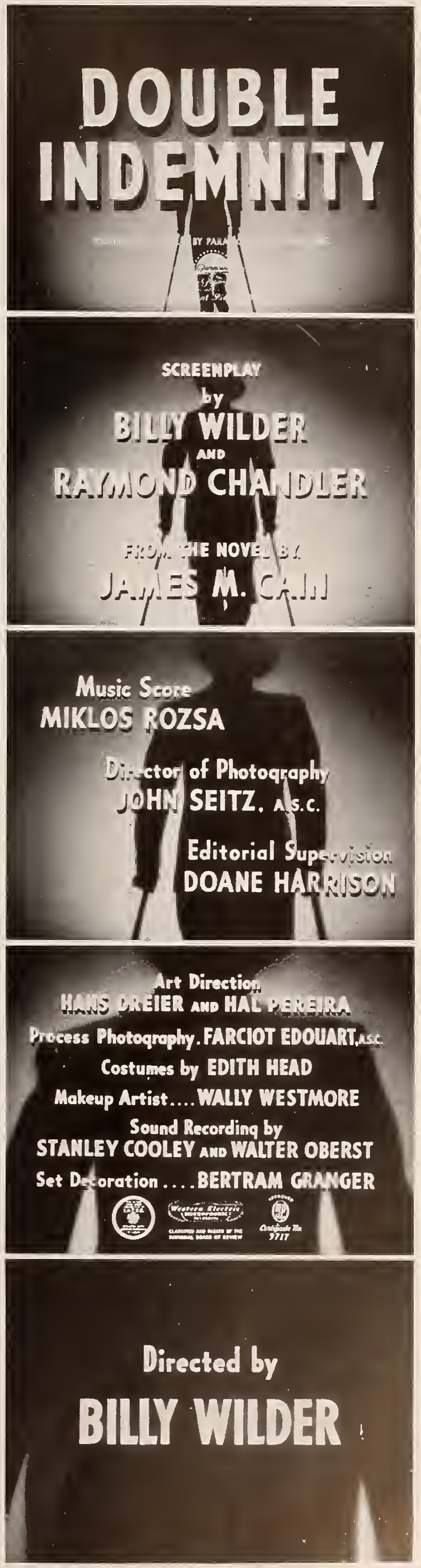
Professional film producers have long recognized the psychology of getting all eyes on the screen with a novel introduction to their films. It is a sad fact that the average movie goer has little interest in the technicians, the writers and the director who work so hard to entertain him for ninety minutes, and it is no small trick to dupe him into reading the long list of contributors to the picture.

Most people slough off these initial announcements with a "let's get on with the story" impatience: isn't it enough that Gable's back and Garson's got him? So, the least we can do, amateur and professional alike, is to make this roster relatively painless for them, and it's just possible that they might pick up a name or two along the way.

The purpose of a good lead title sequence is twofold; it should not only give credit where credit is due, but it should serve as an atmospheric forerunner for the story to follow. Mitchell Leisen, who directed such outstanding hits as *Arise, My Love, Practically Yours* and, recently, *To Each His Own*, is one of the foremost exponents of this theory. His credits are almost invariably presented in a motif that is closely related to his picture. In *No Time for Love*, in which Claudette Colbert played the rôle of a commercial photographer, he used the clever device of showing successive pieces of blank printing paper being dipped into a pan of developer with the image coming up to tell you who did what in the film; the element of suspense thus created was enough to hold the interest of the most apathetic credit dodger.

You could almost smell the printer's ink in Mr. Leisen's credits for *Lady in the Dark*, which was set in the offices of a fashionable woman's magazine. The camera very simply ran over a series of swank magazine layouts that contained all the necessary kudos, and, by the time the story began, you had a pretty definite idea as to what type of publication Ginger Rogers edited. He set the mood for a sophisticated comedy about a jewel thief by superimposing the titles for *Desire* over shots of a sleekly manicured hand fondling a string of pearls.

Take a Letter, Darling alternated a shorthand [Continued on page 397]


DOUBLE
INDEMNITY
SCREENPLAY
by
BILLY WILDER
AND
RAYMOND CHANDLER
FROM THE NOVEL BY
JAMES M. CAIN
Music Score
MIKLOS ROZSA
Director of Photography
JOHN SEITZ, A.S.C.
Editorial Supervision
DOANE HARRISON
Art Direction
HANS DREIER AND HAL PEREIRA
Process Photography. FARCIOT EDOUART, A.S.C.
Costumes by EDITH HEAD
Makeup Artist.... WALLY WESTMORE
Sound Recording by
STANLEY COOLEY AND WALTER OBERST
Set Decoration.... BERTRAM GRANGER
Directed by
BILLY WILDER

35mm. titles by Paramount Pictures

• In this Paramount title assembly the figure in the background advances from caption to caption until it provides nearly solid contrast for chief credit.

16mm scenes by Dan Billman, jr., ACL

• Even in these black and white reproductions, preparations for this roast duck dinner are alluring and inviting to those who enjoy game.

A WINNING RECIPE

How Dan Billman, jr., ACL, made "The Inside Story"

JOHN C. LAUBER, ACL

HAPPINESS, we are told, comes by indirection. It comes to one not as a result of direct pursuit, but as an indirect reward for wholeheartedly doing something to help or serve others.

As an amateur movie maker, Dan Billman, jr., ACL, president last year of the eleven year old Minneapolis Cine Club, ACL, proved this truism once again with his production of *The Inside Story*, a Ten Best winner in Movie Makers selections for 1945. For this award to *The Inside Story* was only an indirect result of his efforts to serve the cause of the amateur sportsman and game preservation, which he has long been supporting.

• Dan Billman prepares a shot of Mrs. Lowe, who played the role of the comic cook in *The Inside Story*.

John C. Lauber, ACL

A well known group of hunters and sportsmen interested in game preservation and duck breeding in the United States and in Canada thought it best to incorporate their society. In the United States, Ducks, Inc., would have been the proper name. In Canada, to comply with the laws, the name should be Ducks, Limited. This name was so obviously a misnomer and contrary to the purpose of the organization that it was decided to call the sportsmen's group Ducks Unlimited, to conform to the spirit of the institution. It was for Ducks Unlimited, of which Dan is a member, that he produced his prize winning picture, all of course without compensation either for time or film.

The inspiration for the story and filming of *The Inside Story* came at a luncheon meeting of the local group of Ducks Unlimited. Some one looked at Dan, who had been filming outdoors for the group, and asked why he did not make a picture showing the story of the duck after the hunter's return home. Heretofore Dan's pictures had been of the hunter and his dog bravely setting forth in the morning for the hunt. The story of the hunter's return at nightfall, of cleaning and preparing the ducks, of cooking and finally enjoying them had not been told. The idea took form and grew to a completed story.

No written outline or scenario was prepared, as should have been done, giving plot, scenes and instructions to characters and even lines to be spoken. The next time Dan plans to start right, and have such a written detailed plan, to save much time and footage in filming. The story of preparing and cooking a duck for dinner seemed so plain and simple that Dan carried it in his head, with resulting changes and mistakes. Mrs. Laurence Nye, wife of the assistant pastor of a local Methodist Church, was chosen as ideal to play the part of the perfect cook. Her natural grace and charm and genuine wholesomeness as a housewife added a great amount of merit to this picture.

For the much needed comic relief, it was decided to include a sequence about an incapable cook burning her duck after spoiling the dressing in preparation. This more or less uncomplimentary

[Continued on page 399]

GOAL TO GO

Four treatments for football movies

WILLIAM HOWE, ACL, and
RICHARD W. DEANE, ACL

COLUMBIA
PERIOD
3
7
DOWN
4
YDS TO GO
10
VIS.
14
VIS.
BALL
PLAY BY
27
G
10
20
30
40
50

• Scoreboards can be used in a variety of ways; as items in a film story itself or as title elements they show progress.

WHY should a cinematographer with any initiative be content with a reel of scrambled scrimmages when he can make a well integrated picture of America's favorite fall sport?

The treatments afforded in football filming are manifold, and few sports offer the variety and action that can be found on a midseason gridiron. If you can't get a silk purse out of a sow's ear, you can get exciting film footage out of a pigskin.

If your aim is simply to recapture the more breath taking moments of the season's games, you will find the narrative style a good way to introduce the football thrills of the year. Open your film with two students, reluctantly thumbing through their textbooks in the fraternity library or dormitory.

"I'm sorry the season is over," one of the undergraduates says as he closes his book. "It's been a great year for football."

His roommate lights up his pipe and settles back, to recall the highlights of the 1946 schedule. "Will you ever forget that tricky lateral to Tucker in the Army game?" And so they go on to discuss in retrospect the best of the sideline runs, the long passes, the recovered fumbles, the blocked kicks and all the flashier plays that you have caught with your camera during the season.

Another approach to football cinematics is to concentrate on the progress of *one* particular game. Although you don't have to be a 35mm. man to tackle the coverage of one game, this sort of film presupposes a good deal of the acumen and agility of a professional newsreel cameraman. At its best, it observes atmosphere as well as the actual trend of the game from quarter to quarter. Try to recapture the anticipatory excitement of the crowd a few minutes before game time. Define your rivalry with shots of the pennants, mascots, corsages and the gaudy insignia flaunted by the supporters of each team; cross cut these detail shots with brief long shots of the band and the stadium: as a climax to these preliminaries, show the lusty acclamation for the teams as they run out on the field. A telephoto of the scoreboard before the game starts, the kickoff, and your audience is into the fracas with almost the same emotional excitement that the original spectators had.

Keep an eye out for reaction shots of the bleacher coaches, the cheer leaders, the eager replacements, the referee and the wealth of human interest to be found on the benches. The half time card "stunts" and marches will provide a colorful interlude for the play by play record of the game; and a fitting finale would be a long shot of the "rooting section" for the winning team, proudly swelling out in a chorus of their alma mater.

The unfortunate part of this type of filming is that your picture will be only as exciting as your game. If the outcome is a trouncing to the score of 64-0 or if it is a case of an irresistible offense meeting up with an immovable defense, your movie will suffer accordingly. It is admittedly a gamble, but the odds are good when you film a sport in which anything can happen.

For a plot film about football, feature your neighborhood sand lot team in a success story. Put the budding Blanchards through their paces and stage a neighborhood match for your climax. Fade in on a session in the youngsters' clubhouse, as they ponder how they can augment the club treasury to finance tickets to the big intercollegiate game of the season. Acting on a request for the treasurer's report, a long faced young fellow empties a cigar box on a tabletop—uncaching a five cent piece and two bottle caps. After considering a paper drive and a [Continued on page 401]

Photographs by Ewing Galloway

• Whenever the closeup of a player can be shown, it will make the many longer shots more interesting.

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That's why this 8mm movie camera can be Lifetime-Guarant

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• •

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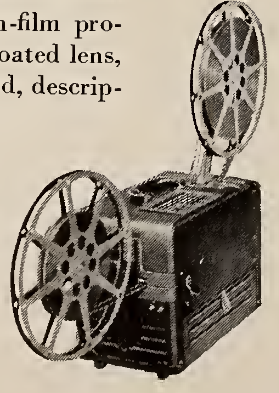

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PRACTICAL FILMS

The general movie as used for various purposes

WILLIAM HOWE, ACL

BIRTHPLACE OF A NATION

What's old and what's new in the City of Brotherly Love has been vividly transposed to the screen by Hathen Productions in their new movie, *Historic Philadelphia*. The picture is notable in that it was filmed with authentic backgrounds for the historic sequences; the re-enactment of the signing of the Declaration of Independence was staged in its original setting—Independence Hall.

Cameraman George Burnwood transports you from past to present via the Betsy Ross house, Ben Franklin's press, the William Penn house, Fairmont Park and the Philadelphia Zoo. The latter part of the film is devoted to a tour of the Breyer Ice Cream Company, sponsors of the film. The care and cleanliness exercised in a modern ice cream plant are a pleasant revelation, while the minor miracles of mass production make fascinating movie fare.

The picture runs just under a half hour of 16mm. color film with sound track. It is distributed by the producer, Hathen Productions, 264 South Van Pelt Street, Philadelphia, Pa., for free screenings to clubs, schools and Parent-Teacher Associations along the Atlantic seaboard.

PLUG YOUR PRODUCT

The star of the new film produced by Charles J. Allen, ACL, is the versatile Planet, Jr. garden tractor, a product of S. L. Allen and Company, Inc., Philadelphia. Mr. Allen has shown the tractor in all its various activities from plowing to harvesting, and, in the course of 400 feet of 16mm. color film, he reveals what the machine can accomplish in the way of truck farming. The film is further proof that the 16mm. movie has become an essential part of modern merchandising, and certainly in this case the sales department will find it much easier to carry the product around on a reel of film.

In Tell City, Ind., Paul Horlander, ACL, intends to give the home maker a chance to see what goes on inside a chair factory, for he is engaged in producing an 8mm. film for his employer, the Tell City Chair Company. The picture will follow a chair along the assembly line as each employee contributes his particular skill toward the finished product.

16mm. scenes by George Burnwood

• Historic Philadelphia and the mass confection of the world's most popular frozen food are subjects of Hathen Productions film for the Breyer Ice Cream Company.

FEMALE OF THE SPECIES

Emerson Yorke contends that directors have no right to pose as authorities on star temperament until they have put a female mosquito through her paces in front of a camera. The patience and perseverance of the Yorke crew have paid off in *The Life Cycle of the Mosquito*, which they recently completed in cooperation with the United States Public Health Service and the New Jersey State Agricultural Experimental Station. The film is an able and absorbing presentation of how mosquitoes develop and feed.

With the aid of special magnification lenses and "cold" lights, the cameraman has caught such scoops as a female mosquito refuelling on a forearm and a cooperative performer who deposits her eggs obligingly under the camera's lens. To give you a rough idea of the problems encountered in macrocinematography, the first "rushes" of the former pheuomenon had to be scrapped because the mosquito was feeding so close to the victim's wrist that its bill was jolted out of her flesh with each pulse beat.

In twelve minutes of screen time, the picture gives a succinct account of the metamorphosis of the mosquito from the egg to the adult. Endorsed by Dr. R. D. Glasgow, State Entomologist for the University of the State of New York, the film can be obtained from Emerson Yorke Studio, 35 West 45th Street, New York 19, N. Y., in either 16mm. or 35mm. monochrome sound on film prints.

FARMERS' MARKET

Films on everything from canning to caponizing are to be found in the catalog issued recently by the Motion Picture Service, Office of Information, United States Department of Agriculture. The catalog lists motion pictures made by the Extension Services of sixteen different States, grouped according to that in which they were produced. Some of the latest planting and harvesting techniques are revealed; and the Purdue University group has even undertaken to show the housewife how she can streamline her chores.

The latest USDA picture to be distributed among the Southern

[Continued on page 402]

Charles H. Benjamin, ACL

• Members of the Brooklyn Amateur Cine Club, ACL, are shown engaged in a happy club enterprise—its annual summer outdoor screening and alfresco party.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Kenosha is host More than 200 members and guests gathered during the summer at Petrifying Springs Park, in Wisconsin, for the fourth annual picnic of the Lake Shore Movie Makers. The group is comprised of the Kenosha Movie Makers Club, this year's host; the Ra-Cine Club, ACL, of Racine, and the Amateur Motion Picture Society of Milwaukee, ACL.

New officers for the current club season have been announced by the Kenosha unit as follows: Timothy Lawler, jr., ACL, president; Edwin Jaster, ACL, first vicepresident; William W. Vincent, jr., FACL, second vicepresident; Mrs. Herman Long, secretary; Mrs. Eldon Voelz, treasurer. Eldon Voelz, ACL, will continue as editor of the club's recently initiated bulletin, *The Editing Board.*

L. A. Eights look back It was past president's night at a late summer meeting of the Los Angeles 8mm. Club, with William Wade serving as chairman of program arrangements and A. J. Zeman as master of ceremonies. All of the club's former presidents were introduced at the gathering, and selections of their award winning pictures were seen on the screen. An unusual feature of the ceremonies was the audition of a recording cut at the group's charter meeting. William J. Millar has been elected to the club's board of governors, to fill the vacancy made by Claude W. A. Cadarette, who will be absent for two years.

Utah alfresco Midsummer meetings of the Utah Cine Arts Club, ACL, of Salt Lake City, have been held in the open air amphitheatre of neighboring Mill Creek Canyon, preceded by picnic suppers. Seen under the stars have been *Hike to Timpanogos Cave,* by Al Londema, ACL; *Snow White and Rose Red,* by Theo Merrill; *His Majesty the Mallard,* by LeRoy Hansen; *Featuring Flowers,* by William D. Loveless; *The Amateur,* by Al Morton, FACL, and *Realms of the Wild* and *Moon over Sun Valley,* 16mm. sound Kodachrome, from the United States Forest Service and the Union Pacific Railroad, respectively.

Contest in Kansas City Faced with an unusually large number of entries in the annual members' film contest of the Kansas City (Mo.) Amateur Movie Makers, the contest committee has moved the final screenings to the 800 seat Atkins auditorium of the city's Nelson Gallery of Art. The screening, which will be open to the public, will be held on Sunday afternoon, the twenty fourth of this month, and will be in charge of Clarence Simpson, ACL, superintendent of the gallery and a club member.

Pictures in Pawtucket Acting under the leadership of Carl R. Reetz, ACL, secretary of the neighboring Providence (R. I.) Cine Club, members of the Blackstone Valley Camera Club, at Pawtucket, have been active this summer in the formation of a cine section. Films seen at the first organization meeting included *Sahuaro Land* and *Western Wildlife,* by Frank E. Gunnell, FACL, and *The Boss Comes to Dinner,* by Ryne Zimmerman, ACL, all from the Club Library of the Amateur Cinema League.

Eights at Rockford Outstanding 8mm. movies comprised the program of a midsummer meeting of the Rockford (Ill.) Movie Makers, ACL, gathered in the air conditioned comfort of the city's Hotel Faust. *The Will and The Way,* by Chester Glassley, only 8mm. Maxim Award winner to date, was featured in the screening, accompanied by *Incident From Life,* Ten Best award winner by Kendall Greenwood, ACL, and *Bohemian Baloney* and *Never Say Diet,* club contest award winners from the Amateur Motion Picture Club of St. Louis, ACL. All of the pictures were distributed from the ACL Club Film Library.

Classes for Westwood A series of monthly instructional meetings, timed to alternate with the group's general gatherings, has been initiated with success by the Westwood Movie Club, ACL, in San Francisco. Don Campbell was the instructor at the first session, with an illustrated discus- [Continued on page 403]

Harold Sonneman

1946
ANNUAL PICNIC
LAKE SHORE MOVIE MAKERS

• Movie clubs in three Wisconsin cities, Kenosha, Milwaukee and Racine, assembled for annual group picnic, meeting as the Lake Shore Movie Makers.

The Clinic

Technical comment and timely topics for the amateur

Party favors Now that movie clubs have established the tradition of annual dinners and other social sessions, this suggestion for cine favors from Eldon L. Voelz, ACL, of Kenosha, Wisc., should be welcomed by entertainment committee chairmen. "Novel favors," writes Mr. Voelz, "for parties and banquets, in the form of dual turntables, can be made from one by two inch, clear window screen wood, cut off with a circular saw in four inch lengths, to form the favor bases. The tops and ends are neatly sanded and the top edges are beveled on a sanding disc.

"Milk bottle caps are pasted to sheets of black construction paper, which is then cut around the edges of the bottle caps. The edges are lightly sanded, to give them smoothness. With the black side up, these discs are fastened to the top of the favor bases, with No. 4 gimp tacks. A small washer is placed under each disc, to raise it slightly above the base.

"Two No. 4 gimp tacks are nailed near the front, between the two black discs, to represent the volume control buttons. The pickup arms are made from balsa wood pieces that are originally 3/16 of an inch square and 1⅛ inches long. Each length is cut approximately half way through, 3/16 of an inch from one end. It is turned on its side, and a wooden piece is inserted to make an ell. A small hole is drilled from top to bottom, through the thick end. The tops of the back and front edges are rounded by sand paper. These pickup arms are mounted with the notched side fitting over the raised discs, and No. 3 gimp tacks are used to hold them.

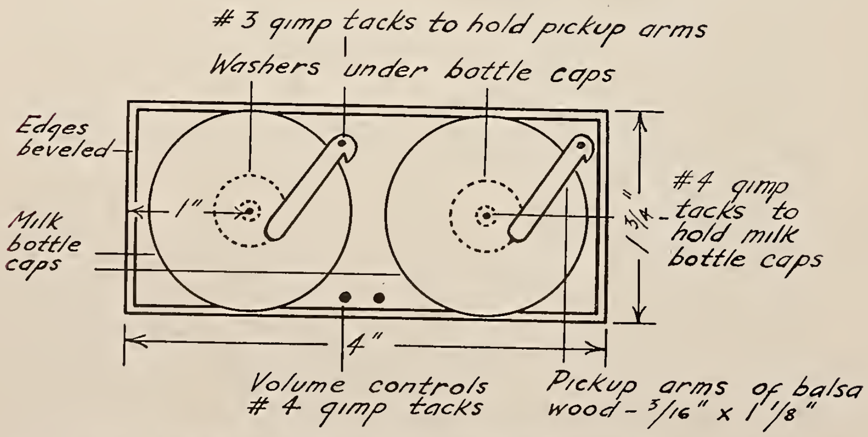
"White letters can be placed on the black discs, or an inscription may be burned on the top of the wooden base. These favors have been used, and they have excited pleased comment from those who have received them. Making them is not difficult, if the task is well planned and intelligently executed."

WHAT HAVE YOU DONE?

The Clinic is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.



# 3 gimp tacks to hold pickup arms
Washers under bottle caps
Edges beveled
Milk bottle caps
1"
#4 gimp tacks to hold milk bottle caps
1 3/4"
4"
Volume controls # 4 gimp tacks
Pickup arms of balsa wood - 3/16" x 1 1/8"

• An extremely appropriate, easily constructed, model dual turntable for movie makers; as a present or a party favor it gives a personal touch.

Homemade spot The inventive F. G. Metro, ACL, of Hagerstown, Md., sends directions for making a simple, but effective, spotlight from household items. "Care and patience," writes Mr. Metro, "plus a tin can and a fruit jar can give you a serviceable and inexpensive spotlight.

"This is made from a No. 2 tin can, which is insulated with thin asbestos sheeting. In the can a No. 1 Photoflood bulb is inserted, with appropriate wiring and fixtures. The lens is also homemade, and it is produced from the bottom of a quart size Mason fruit jar of glass. The jar selected must have clear glass in its floor. The real task in making the spotlight is found in cutting the lens from the jar.

"The line upon which the cutting is to be done is marked around the lower part of the jar's wall, just above its floor. A three cornered file is used for this purpose, and the surface of the glass is scored deeply enough to make a definite line in the surface itself. Two strips of paper are folded and tied around the jar, leaving the file mark visible between the two strips. The paper is then wetted thoroughly.

"A blowpipe torch is used to play a flame all around the length of the scratch. The jar must be rotated, as the flame is applied, to secure even heating of the entire perimeter. When the file mark has been thoroughly heated, the jar is dipped quickly into a bucket of cold water. If all has gone well, you will have a spotlight lens which may be set into the open end of the can with a double collar of tin. If you fail in your first effort, your work must be done again and more carefully, but the usefulness of this simple spot will repay you for the patient operation."

Back lighted leaves Leo J. Heffernan, FACL, who presents an authoritative article on fall filming elsewhere in this magazine, now adds a further suggestion. Speaking of the problems inherent in measuring the exposure for back lighted leaves with a photocell meter, Mr. Heffernan agrees that inaccuracies most usually result from the direct rays of the sun falling on the meter aperture when any attempt is made to read directly toward the light source from some distance away.

If, however, the meter can be held directly behind a representative leaf, so as to be completely shielded from the sun's rays, the photocell will then read only the intensity of light transmitted *through* the glowing leafage. It is likely, believes Mr. Heffernan, that such exposure readings will be more *consistently* accurate than those obtained by the compensation method for back lighting suggested in his discussion, since they will automatically take into account the different translucency and color of each new leaf.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Eastman Kodak Back on the shelves of dealers in new dress, the FS-10-N, Kodak's 16mm. sound Kodascope, features packing in two units instead of one. One unit houses the speaker, cable, 1600 foot reel and maintenance equipment; the other holds the projector and the reel arms. Greater portability is said to be achieved through the new packaging. The cases weigh about twenty five and forty seven pounds respectively. The units, together, contain everything needed for a showing but the screen.

Net sales for the Eastman Kodak Company of Rochester, N. Y., reached an all time high during the first half of 1946, with total sales of $119,227,385. Net profit for the period was $15,992,956, equivalent to $6.39 a share of common stock after taxes and charges.

Kodak officers stressed the cutting of the company's profit margin by higher wages, greater material costs and controlled selling prices. The increased price of silver is a major factor in increased operation costs.

Bardwell & McAlister Known as the Dinky Boom and designed for use with the Dinky Inkie Spotlite, a small boom is being produced by Bardwell & McAlister, Inc., of Hollywood. The Dinky Boom is equipped with a Dinky Inkie spot, the effectiveness of which is greatly enhanced by wider angle and special effects possibilities.

The Dinky Boom has a telescoping cross member, with a friction disc at the balance point, for quick setting without thumbscrew adjustments. The spotlight is bracketed, to maintain the same angle at any boom position up to forty five degrees from horizontal.

Ampro Embodying basic improvements over older models, a new Ampro slide projector—called Amproslide—is now being marketed by the Ampro Corporation of 2839 Northwestern Avenue, Chicago 18, Ill. Taking 2 by 2 inch slides, the projector features automatic snap action. The slide changer centers itself and assures accurate alignment, while the condenser has been redesigned for greater brilliance with less heat. A circular giving full details may be had from the Ampro Corporation.

Chess-United A full line of Omag filters and mounts for all movie camera lenses is now being offered. New to the line is the 215 series of precision Dural Sunshade filter holders. Omag filter discs are available in pouch kits, for either black and white or Kodachrome work.

Of particular interest to movie makers is the news that the Omag filter group now includes the ChromA filter for taking outdoor pictures with type "A" Kodachrome film. Further details regarding all filters may be had from the Chess-United Company, Inc., Emmet Building, Madison Avenue at 29th Street, New York 16, N. Y.

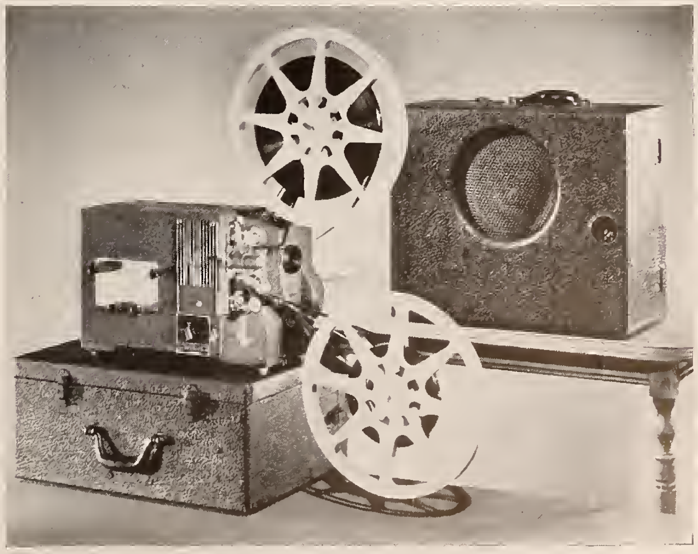
Pictorial Six one reel classical music "shorts" are to be produced by Pictorial Films, Inc., 1270 Avenue of the Americas, New York 20, N. Y., under the terms of a contract recently signed with Viking Films. Helen Jepson and Todd Duncan will be among the high ranking concert artists featured.

Pictorial also announces the outright purchase of world wide distribution rights to *Arts and Crafts in Mexico*, shot by Ralph E. Gray, FACL, and *The Inside Story*, by Dan Billman, jr., ACL. Both films have figured in past Ten Best awards by Movie Makers.

Bell & Howell Fungus protection is now offered to all owners of Filmosound projectors by the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill. The process was first developed during the war, for the protection of military and naval sound projectors. The treatment now offered includes coating of projector and amplifier components, as well as wiring with material specially treated for the discouragement of fungus. The process is recommended for all areas of outstanding humidity; it may be arranged either through the Bell & Howell factory or through any branch office.

Intercontinental The Poly-Art aluminum tripod and "pan tilt" head is to be exclusively distributed in the east, midwest and southwest, by the Intercontinental Marketing Company, 251 Fourth Avenue, New York 10, N. Y. All aluminum weighing six pounds, the Poly-Art has a lucite handle and a large surface top for greater stability. Height from floor to top of "pan" head is five feet: collapsed, the tripod measures twenty seven and a half inches. Dealer orders may be placed at either the New York address or at 18 East Kinzie Street, Chicago 11, Ill.

Film Counselors Gordon L. Hough, formerly a member of the Amateur Cinema League's staff and, during the war, a production supervisor with the United States Naval Photographic Service, is one of two veterans heading a new firm, Film Counselors, 366 Madison Avenue, New York 17, N. Y. Will A. Parker, who served with the United States Army [Continued on page 405]



• Eastman Kodak's newly housed 16mm. sound Kodascope, FS-10-N, is the latest returner, after wartime shortage, in the Kodak line.

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Aspects of autumn

[Continued from page 383]

stand scenes could be introduced as one of the things observed by the husband during his wandering about in search of leaf specimens. To tie them in neatly, the sequence could begin with a shot of the car approaching, then pulling over to the side of the road. The husband gets out and glances about him, afterward focusing his attention on something outside of camera range. This scene might very well be filmed in an entirely different location, but, if the stand scenes are inserted here, the audience will believe that he got out of the car and that his eye was attracted to the stand and its colorful wares. At the end of the sequence, the husband gets back into the car and drives off, seemingly to another location.

Following this idea a little further, when the hushand travels from place to place, the camera may be set up inside the car; thus traveling camera shots can be made as the car is driven along roads replete with autumn foliage. To assure the success of the traveling camera shots, it is best to drive along the road once without using the camera, in order to pick out the best scenes. It would be during a second trip along the same road that the movie shots would be made, and only the best stretches of scenery would be filmed. In this way, it is possible to begin traveling camera shots when the car is about to round a curve; then, as the turn is made, a beautiful fall landscape will come into view. While this trick is very effective, it should not be used too often lest it become monotonous.

This rule applies as well to the traveling camera shots themselves. The individual "takes" may be made during one afternoon, but they should be interspersed among the shots of the static material (footage of leaves and other scenery made with the camera on a tripod). With skillful editing, this part of the film will impart the impression that these were the sights which met the husband's eye, each time he stopped the car and looked about him in his search for autumn leaves.

Since color itself is the primary reason for making a fall movie, an effort should he made to reproduce on the screen all of the hues in their full value. Some of the color in outdoor objects is dissipated by unwanted reflections; hence, a polarizing filter is indicated, not only because it will cause the colors to be reproduced more satisfactorily, but also because it is the only means of darkening the sky when color film is in the camera. Movie makers have neglected this excellent means of obtaining better color rendition even though they may have complete assortments of filters, a very desirable essential for black and white work.

It is necessary only to open the diaphragm one full stop, to compensate for the loss of light in using most polarizing filters. Some of them are set by glancing through the filter at the scene to be filmed. When the greatest amount of correction is observed, the filter is placed on the camera lens in a similar position. If a north sky forms the background for a scene, the filter correction is sometimes undesirable, since the north sky usually is sufficiently dark without it. It is in filming the sky in other directions that a filter is used to greatest advantage; but, in every case, it will enhance the color of the other objects.

For a real thrill, try to get a long shot made through a polarizing filter, showing stretches of grass, some green leafed trees and an assortment of those whose leaves have turned to fall colors —yellow, bright red, dark red and brown. If such a scene also includes a generous patch of blue sky, it will indeed have everything, and the deepness of the blue in the sky may be regulated by manipulating the filter.

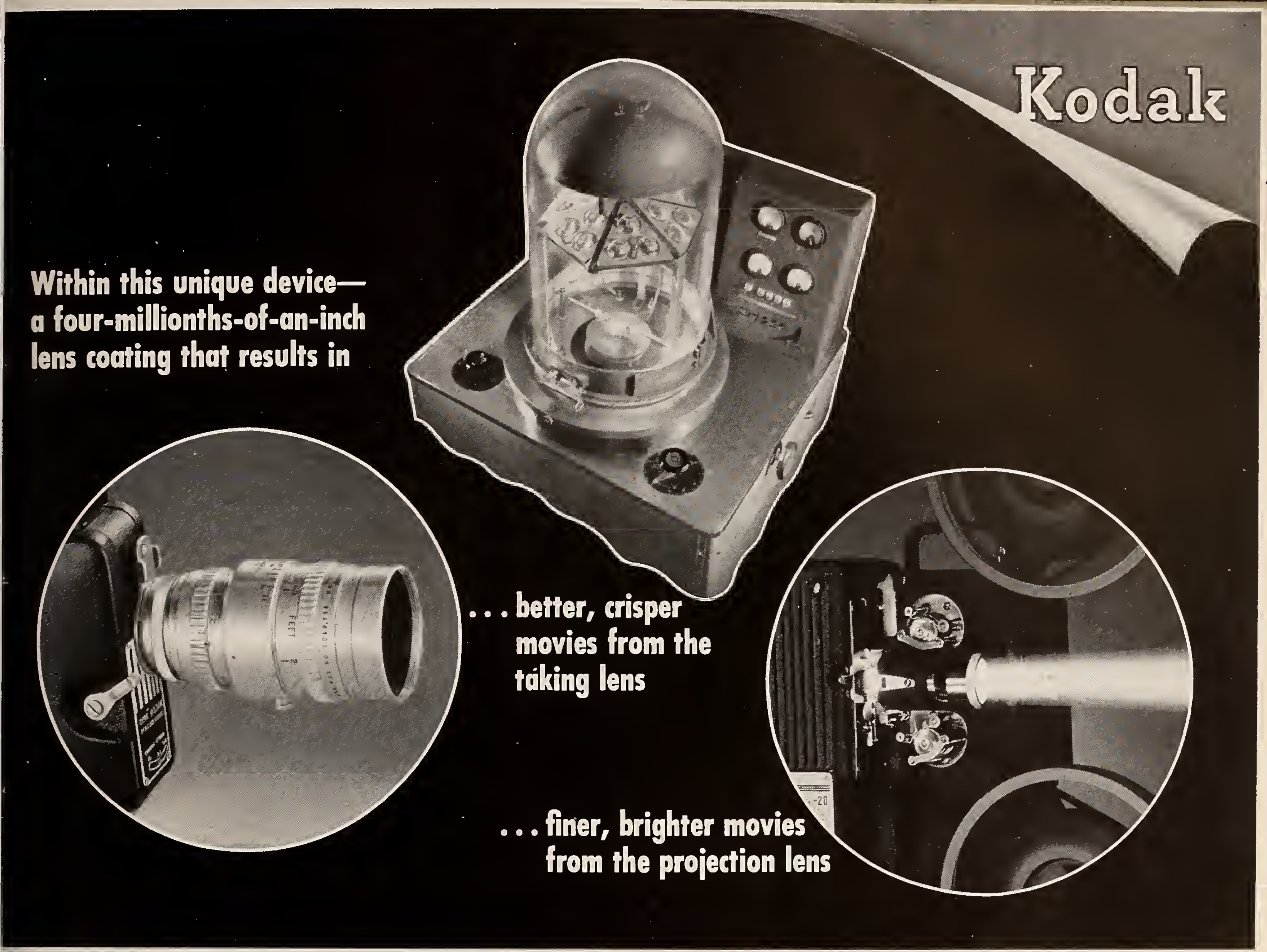
Almost everywhere you go, there will be atmospheric shots which can be used in a fall movie; but, be sure to take scenes in which the leaves are falling from the trees and lawns are littered with a deep leaf bed. Such footage would include old fences and hedges, upon which leaves have fallen, shots of feet trudging through a blanket of leaves, as well as scenes of leaves being raked into piles and afterward burned. If the latter are made at dusk, the flames will be very picturesque, due to the fact that the rest of the scene is reproduced in low key. With such a variety of material, the individual subjects need not remain on the screen overlong, but can rapidly be replaced by other shots, thus creating the effect of a montage.

Yes, autumn is an ideal movie making time.

Tricking out titles

[Continued from page 384]

and tripod, a title card or title letters and a phonograph. A phonograph record or a large piece of cardboard is covered with a suitable title background and is placed on the turntable. The title is then fixed to the background. With the camera in the vertical titling position, the caption is carefully aligned in the viewfinder, but it must be upside down, with reference to the camera, as is shown in Fig. 1. After the focusing and lighting have been accomplished accurately, the camera is started. When sufficient footage has been run off to enable the stationary title—since the pho-



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nograph has not yet been set in motion —to be read comfortably, the phonograph is permitted to revolve, gain full speed and continue for a second or more. When the footage shot has been spliced correctly, as has been indicated, the screen will show the effect referred to earlier.

The "zoom" trick title is another effect that calls for reverse motion, again for the reason that it is necessary to have exact centering and focusing on the caption that is finally to appear on the screen. Here, the equipment required consists of camera and tripod, title letters and a child's wagon.

The title letters are placed on a large, flat surface, such as a wall or a garage door. If the camera is to be used in normal position, and not itself upside down, the title letters must be upside down. The camera on its tripod is placed in the wagon, close to the title, as is shown in Figs. 2 and 3. The title is accurately centered, aligned and focused, and enough footage is then shot to permit the caption to be read easily. With the camera still running, the wagon is drawn away, care being taken to make its movements (especially at the beginning of the pull) as smooth as possible. When this scene is correctly turned end for end and spliced, the screen will reveal a distant, small blur, which comes closer and closer, becoming more and more clear, until the title, full sized, properly centered and clearly focused appears on the screen.

A blanket or some other large piece of material can be used as the backdrop for this zoom effect. If the background area available is small, you can, by using less light and a wide lens opening, throw the entire scene out of focus as soon as the camera has moved away several feet. If you are working out of doors, an automobile can replace the wagon, and the title can be placed on the side of the house or on the garage door. Still another variation would place the title on a large piece of cardboard, which would be attached to the back of the motor car. After the caption itself had been carefully centered, focused and filmed, with the camera stationary on the tripod, the car would drive out of focus.

Reverse motion is frequently employed to produce the "jumbled letter" trick title. For this effect, you need a steady camera, title letters and a blanket. The title is spelled out in the center of the blanket, and the camera is so set up that it will be upside down with reference to the tops of the title letters. The camera is started, after the title has been accurately aligned, centered and focused, and the caption itself is filmed. Then some persons out of camera range shake the blanket and tumble the letters into a heap. When the processed

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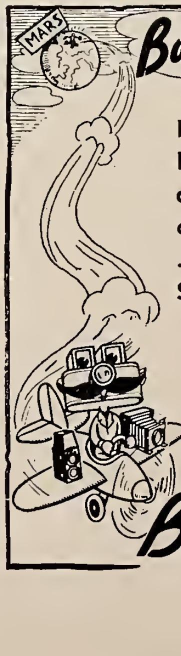

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film is correctly spliced into the final footage, the screen result will show a pile of letters that bounce about and finally come to rest as a title.

Not every trick title requires reverse motion. The effect of letters coming up, one by one, to spell out a title, is achieved by the "stop camera" technique. Here both camera and title are right side up. The filming starts with the empty background, and the letters are added one by one. In this method, the processed film does not have to be reversed in splicing. The camera is set right side up and a few frames of the empty background are run off as an introduction. The camera is stopped, while the first letter is put in place. It is then started, the letter is given one or more frames, and the camera is stopped, to add the next letter. These momentary exposures may be achieved by a single frame release, if the camera has one, or by a quick tap of the regular release button. On the screen, in this effect, letters will appear to pop out of nowhere, to form a title.

These are a few simple ideas. Others will suggest themselves to imaginative filmers. Electric fans may blow letters away; water can wash them off; ingenious combinations of spinning and zooming titles may be produced and other mechanical aids will bring added interest to your captions.

The extra problems of 8mm. filmers have been mentioned, and a few solutions have been offered. One, very simple, is found in having titles shot in 16mm. and that footage reduced to 8mm. Also, those 8mm. filmers whose cameras have hand cranks can accomplish fine results by a little ingenuity. Here, the required caption footage is run through the 8mm. machine, but the lens is obscured by a lens cap or by the hand. The footage is then sent through the camera in reverse, by cranking the handle backward. In this plan, the scene and camera are normal and right side up. The processed footage will need only to be spliced at the proper place, in regular fashion.

For 8mm. or 16mm. movie makers, lively and amusing trick titles are not too hard to test the capacity of the careful filmer. They will serve as mustard to roast ham—bringing spice and zest.

A film's front door

[Continued from page 385]

phrase, as it was being written into a stenographic notebook, with the translated equivalent rolling off the carriage of a typewriter, again using suspense to keep the picture goer's eyes on the screen. Mr. Leisen trained to be an architect and scenic designer before he picked up the megaphone, and he knows that titles should be an attractive

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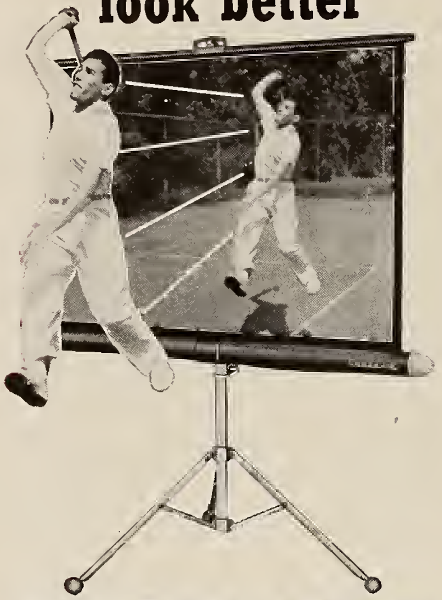

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and integral part of your film, just as an entry hall should anticipate the warmth and charm of a home.

There are times when the "title page" form of credits is appropriate and in character with the nature of the picture. This is perhaps truer of a professional film, which may often be an adaptation of a best selling novel or a beloved classic, in which case the producer may justifiably feel that tricky credits would be too brash and artificial to introduce his story. The important thing in dressing a film, as in dressing ourselves, is to fit the trimmings to the occasion; a literary treasure like *Jane Eyre* should carry something of its tradition and timelessness over into its titles, and in this case the open book credits are certainly to the point.

The turning of rich vellum pages illuminated with distinctive lettering is a fitting way to introduce a motion picture that is thought of chiefly as a great book. But, for the most part, this device has been run into the ground. Motion picture artists still work in terms of other mediums when they should be utilizing the infinite possibilities of the camera. Why be so unimaginative as to announce one's film with a series of frames that accomplish no more than the title pages of a book?

The "spell out" title is one of the simpler and more obvious methods of putting your camera into play. Frame by frame exposures enable you to work out some eye arresting effects, either with block alphabets, script, shells, sand writing, twigs or almost anything that will lend itself to picturesque lettering. Perhaps you won't be able to achieve the professional gloss of Metro-Goldwyn-Mayer's credits for *Maytime*, in which a shower of blossoms falls into a pool and aligns itself to spell out the star's name, but you will be surprised at the unique and provocative results that a few experiments will lead to.

Of late, several directors have experimented by beginning their story unobtrusively under the credit lettering, so that there is no break between the titles and the story. Billy Wilder made spectacular use of this type of opening in *Double Indemnity*, which begins with a heavily shadowed figure hobbling toward the camera to the accompaniment of a sinister scoring. The action is simple and the background dark enough not to conflict with the lettering, but, by means of this atmospheric prologue, Mr. Wilder carries you right into his sombre story as soon as the last title fades. Lewis Milestone went even further with this idea in *Of Mice and Men*. Before any credits appear on the screen, there is a sequence lasting several minutes showing a posse chasing the two central characters across a wide field. The principals, Burgess Meredith and Lon Chaney, hop into the open freight

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car of a passing train; and, as they close the sliding door, the Robert Burns quotation from which the title is taken appears in rustic lettering across the boards. The quotation fades, to leave only the title phrase, *Of Mice and Men*, and subsequently the names of the players and technicians are flashed on the door.

Mr. Milestone was not so revolutionary in *The General Died at Dawn*, but he kept his titles in character by having them painted in Chinese lettering on the sails of miniature junks and sampans; as each sail was unfurled, the credits became visible.

Watch the masters at work the next time you visit your neighborhood theatre. The better Hollywood directors know that a well knit production makes the most of every foot of celluloid, that no part of the film should appear to be superfluous. They know that the psychological time to bid for the undivided attention of your audience is during the first few minutes of the picture, and, if you can win them over by novel title shots, so much the better. Ask any salesman the value of a first impression.

A winning recipe

[Continued from page 386]

rôle, Dan thought should be assigned to his wife to play. It was too much to ask some one else to do. Hence Dan concluded that his wife would be the only one available. However, before filming was started by Dan, jr., Danny III was well on his way to becoming an heir to his father and the newest member of the Billman family.

Finally Mabel Lowe, wife of Dr. Maurice Lowe, ACL, a club member, was chosen for her general all around beauty, good sportsmanship and willingness to help a worthy cause. In real life, Mrs. Lowe is a charming, well groomed wife and mother, and an excellent cook. But for the reel life of the movies she did an outstanding job of playing slap bang comedy. She also donated the use of her ultra modern kitchen for shooting some of the scenes. Obtaining actors to attend the final duck dinner given at the Reverend and Mrs. Nye's home was no trouble at all. The dinner actually took place and was as delicious as the movies make it appear. Some of it was cold, however, from the long wait while movies were taken.

Five No. 4 bulbs and reflectors were used in making this picture. It was a new record high for amount of light used by Dan, but the finished picture shows the meritorious results obtained. Frequent meter readings were taken, mostly of the faces of the actors. Lens stops of $f/3.5$ and $f/4.5$ were often used with $f/5.6$ in closeups, for depth of focus, by moving the lights very near.

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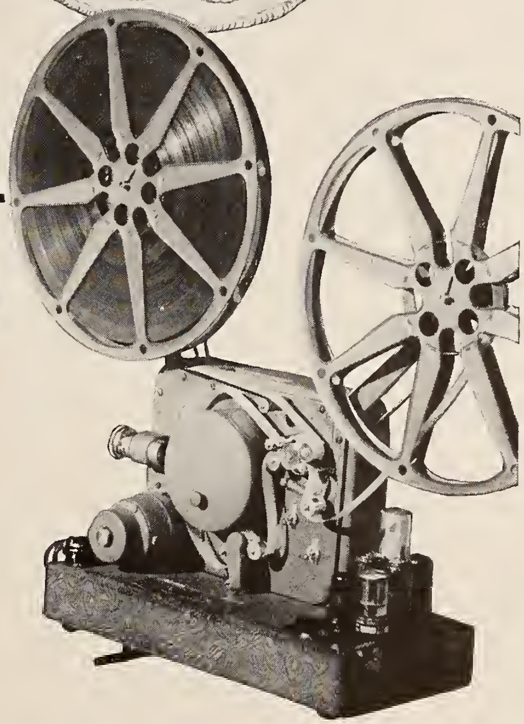

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The color scheme of Mrs. Lowe's kitchen was a fortunate one, with an off shade of yellow as a background. The reflection from these light colored walls helped the lighting of the picture. Yellow, not being too common a color, gave an impression of a wide range of hues and a general buoyant feeling.

Without script or scenario, Dan rehearsed each scene once or twice before shooting. He gave general instructions not to look at the camera at any time, to relax and act as naturally as possible, and not to "mug it" or overact. Some of the comedy was unplanned. While preparing the dressing for the duck, Mrs. Lowe accidentally missed hitting an egg on the side of the cooking bowl and the egg, shell and all, unbroken slid into the dressing. She picked up another to try again, leaving the first egg where it landed, thinking that Dan would cut out the mistake. The second time she did not miss, but Dan left both shots in and they now draw a big laugh from the audience.

A small amount of amateur art work in form of line drawings and cartoons was done in decorating the titles, and it was more effective than was anticipated. The sketches were easily drawn figures and pictures, but were apropos, as these cartoons illumined the action described in the titles.

Because no written script or scenario was prepared or used, more than the usual amount of editing after shooting was needed. Scenes were shortened for faster action. Repetitious ones were entirely removed. Certain short shots, like the hands of the clock revolving swiftly to show the lapse of time, had been taken separately and had to be cut into the film in the proper place. Sequence, continuity and story telling from the audience's point of view were always kept in mind in editing.

A Hollywood cinematographer once said that the famous film, *The Birth of a Nation*, was made with one camera and two lenses, one standard and one wide angle. It goes to prove that good pictures can be made with little equipment. Although a full set of telephoto lenses and a wide angle lens were at Dan's disposal, after a careful study of camera viewpoints, the standard one inch lens proved to be just right for all scenes. This held true for both facial shots and closeups of detail. For several optical reasons the normal one inch lens for 16mm. cameras is roughly twice as long as the diagonal of the film frame with which it is used. Thus, by still picture standards, a movie camera has a longer than normal lens. This factor helps to eliminate distortion, if the lens is used at close range. Use of the standard one inch objective can be overdone, and the right lens for the right perspective is absolutely nec-

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essary at times. Dan was lucky to stay within the limits, mathematically and optically, of his lens.

There was no lip synchronization to attempt in this picture and no special sound effects, so the scoring for the dual turntables amounted only to selecting proper mood music. If one does not have an extensive knowledge of music, one cannot do better than to refer to the chart of suitable music for film moods published in the April, 1946, issue of MOVIE MAKERS by Archibald Mac Gregor, ACL. He has covered a wide field, and one will not go wrong by following his suggestions. Not having such a chart to refer to, however, Dan finally chose the steady and constant melody of Strauss's *Acceleration Waltz* for the footage showing the activities of the good cook and the peaceful and quiet music of *By the Bend of the River* for the dinner scene. He used *Holiday for Strings* with its intermittent syncopation and rhythm for the scenes showing the slapdash methods of the poor cook.

While honors and an award, like happiness, came to Dan Billman by indirection, he still dreams of producing a super-wonderful epic, which he himself would feel worthy of submitting to MOVIE MAKERS in its annual contest.

Goal to go

[Continued from page 387]

"pop" stand, they decide to sell tickets for a game with the crosstown team, with the understanding that the "gate" is booty for the winning team. The story would give you an opportunity for some bright satire in showing how the gang emulates the procedure of the big time games — the makeshift helmets, the homemade jerseys, the wistful water boy who is too young to play with the big fellows and the feminine "fans" who turn out for the battle in their best "junior miss" finery. The fourth quarter winds up with that all important kick that wins the game for the home team (who else?), and a benevolent college coach steps up from the sidelines to offer his congratulations and invite them all to be his guests at the Big Game.

This type of story filming should be approached all in fun; and, unless you have a winning way with the small fry and a flair for light comedy, you had better leave it to the man who does. But you will probably find the neighborhood youngsters willing performers, especially if they are assured that they will have a special preview of your epic.

Leaving the fictional field, another possible treatment is the seasonal coverage of your home town eleven.

Basically, any football team which has some sort of set schedule as well

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as "alma mater" appeal would do for the starring rôle in this scenario. Here, obviously, background shots would come into their own; for, in this type of picture, a fundamental interest would be in the school itself, as well as in the particular team representing the institution.

For example, use a few shots of the stadium and of the buildings of the school. Many colleges and preparatory schools, especially those which are situated in smaller cities, are renowned for their campuses and the beauty of their architecture.

Think of the color and human interest in a typical rally! Follow your team to the train or bus when they depart for "away" games, or take a few feet of film at the training table. Remember that a football team practices and trains many hours in preparation for the Saturday afternoon meeting on the field. If you are able to do so, take some footage of the private lives of the players; tell what they do off the gridiron.

The heart of this picture would, of course, be the film record of the football highlights of the school's schedule. The movie could open with a few shots of the players arriving for fall practice, issuing the uniforms and the first "warm up" on the field. For the ending, you could use the annual banquet or the ceremony of presenting the letters.

Since the scores of the games would be of interest to your prospective audiences, use some of them as titles. Plaques on the buildings, shots of the predominant structures of the school or signs outside the stadium could be used in place of titles or as backgrounds.

When your fall film is complete, offer a screening to the college or school whose team worked so hard to produce the material for the footage. Show it, perhaps, to the local alumni associations, the Y.M.C.A. or the boys' club of your city. A football highlights picture, for example, would be of interest to any group of teen age, and older, boys anywhere.

Potentially, a football film should be a home or school theatre "hit," for it embodies all the attributes of cinematic and personal interest which should attract many and varied groups of people.

Practical films

[Continued from page 390]

film libraries is *Some Pickin'*, filmed at the National Cotton Picking Contest in Blytheville, Ark. Slow motion closeups in this eighteen minute 16mm. film demonstrate how the experts attain their speed and skill.

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football, baseball and diving are among the latest sports examined by the camera; all the following films are recommended as concise, yet thorough, analyses of their respective fields.

Encyclopaedia Britannica has six new 16mm. sound films available, three devoted to football and three to basketball. Andy Kerr, of Colgate University, assisted in making the trio on pigskin pointers—*Tackling in Football*, *Blocking in Football* and *Defensive Footwork in Football*. The basketball pictures, *Defensive Footwork*, *Ball Handling* and *Shooting in Basketball*, were made in collaboration with the University of Los Angeles's Wilbur Johns. Combined "live" footage and animation make these movies particularly effective physical training material.

Coronet Instructional Films, 919 North Michigan Avenue, Chicago, Ill., engaged Mike Tresh, star catcher of the Chicago White Sox, to advise them in making their film, *Catching Fundamentals*. The essentials of stance, footwork, signals, catching high fouls, fielding bunts and backing up first base are covered. Coronet's *Springboard Techniques* charts the way to perfect diving under the guidance of Mike Peppe, director of swimming at Ohio State University. Both films run ten minutes each and may be had in black and white or color 16mm. prints.

ALL IN FUN

E. O. Wise, ACL, president of the Aurora Cine Club of Aurora, Ill., put his time and talents as a movie maker at the disposal of the local chapter of the Boy Scouts of America recently, to film the summer activities at Camp Blackhawk in lower Michigan.

The verve and vitality of a pack of young campers make wonderful movie "copy," and Mr. Wise's picture was planned to take full advantage of all the manifold maneuvers from reveille to taps. The completed film will not only provide ideal entertainment for winter meetings and the Scout Courts of Honor, but it should be fine bait for prospective Tenderfeet.

Amateur clubs

[Continued from page 391]

sion of the fundamentals of cameras and films. Eric Uumack, ACL, discussed and demonstrated several methods of title making at the second class meeting. Members' films seen at late general assemblies have included *Peonies*, by Ed Sargent; *Yosemite Falls*, by Walter Johnson; *The Pinnacles*, by Ray Luck, ACL; *Monterey to Carmel*, by W. H. Hogan, and *A Goose Hunt*, by George Ziebell. Guest pictures have been *On The Italian Front*, by Robert Mooney, and *The Boss Comes To Dinner*, by Ryne Zimmerman, ACL, of Milwaukee.

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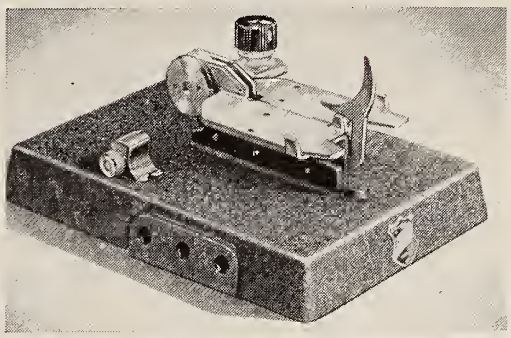

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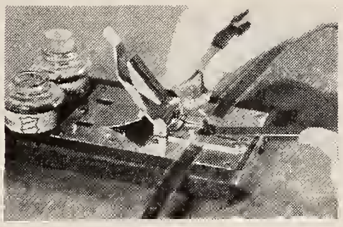

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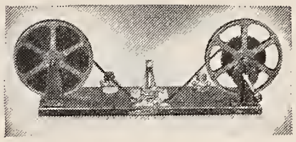

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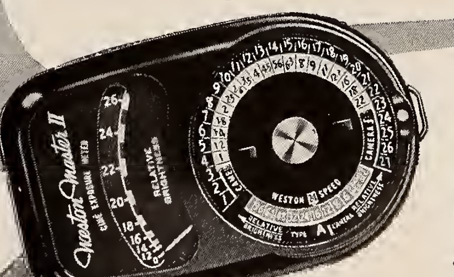

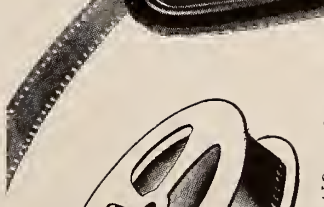

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■ HOME MOVIES. Rent-buy-swap 8/16mm. silent and sound at money-saving rates. Details for a dime. MIDLAND, Box 429, Oak Park 2, Ill.

■ 8mm.-16mm. SILENT FILMS rented by the week. Shorts and features. Low rates. New catalog. DAYTON FILM, Inc., 2227 Hepburn Ave., Dayton 6, Ohio.

■ SOUND shows $2.00 per day. We have reduced prices on films and equipment. Send for catalog. JENKINS AUDIFILMS, Lewisburg, Pa.

■ SOUND program rental. $2.50. Silent, sound films. Special discount. ODEL FILM SERVICE, 138 Tehama St., Brooklyn, N. Y.

■ ABOUT 5000 feet sound War Films from "Hitler's Invasion of Austria to Germany's Defeat"—sell cheap; excellent condition. BERNARD ELOW, Herkimer, N. Y.

■ ACTION pictures, etc. (16mm. sound, good shape). Trade your sound movies plus 50 cents per 100 feet. Shipping extra. Sorry no lists. NELSON, 30 East 23rd St., New York 10.

■ UNIQUE novelty home movies. Big variety. Films shipped prepaid. 5c stamp for lists. Big discounts. JACK PROCTOR, ACL, Box 161, Melrose, Mass.

■ 8-16mm. FILMS bought, sold, exchanged. New 1600' reels, $1.75; 1600' cans, $1.25; combination, $2.50. Complete sound subjects, $2.00 up. Literature, End title 10c. INTERNATIONAL-MM, 2120 Strauss, Brooklyn, N. Y.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

■ WANTED: 16mm. Kodachrome original prints. Send full description and state asking price. BOX 264, MOVIE MAKERS.

■ MOVIE FILMS WANTED: Original sports, boxing, wrestling, jiu jitsu, fencing, etc.; 16mm. or 8mm., any footage, edited or not. PEERLESS SALES, Room 904, 1472 Broadway, New York City.

FILMS FOR EXCHANGE

■ 400 FT. sound films, $1.00 plus postage. Castle, Official. Pictorial. No lists. SAM'S ELECTRIC SHOP, 35 Monroe St., Passaic, N. J.

Omaha elects New officers for the current club season have been elected and announced by the Omaha Movie Club, as follows: David E. Buck, president; Clyde A. Tite, vicepresident; Ronald Pierce, secretary treasurer. Serving with them on the board of directors are R. E. Swanson, R. W. Bersch, Francis McCarty and George Christiansen. Richard H. Schuett, retiring president, will continue as editor of *The Projector*, club bulletin, assisted by H. W. Sage, Mrs. David Buck and Mr. Bersch.

8-16's in Philadelphia *Lend me Your Ear*, 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, was the featured film at a late summer meeting of the 8-16 Movie Club of Philadelphia. Presented on the same program were members' films made at the club's picnic at Valley Forge, a demonstration of a traveling light stand, by George Burnwood, and a discussion of lenses by J. Allan Henrick. The 8-16 unit has a new group production before the cameras for late winter completion.

Seen in San Francisco Members' films and a feature length travelog of Guatemala, by C. E. Stahl, a guest, were seen on the screen of the Cinema Club of San Francisco at recent gatherings. Among the members' contributions were *Yellowstone to Cheyenne* and *Laings Emigrant Gap*, by Ben Nichols; *Tiger Lily*, by L. Frankovich; *Golden Gate International Exposition*, by Russell Hanlon, and *Native Sons Parade*, *Livermore Rodeo*, *San Francisco Zoo* and *Sierra Railroad Trip*, by Laurence J. Duggan, ACL.

Bridge City chooses New officers for the Bridge City Movie Club, ACL, in Logansport, Ind., have been elected and announced as follows: Wilson Voorhees, ACL, president; Mrs. George F. Muehlhausen, vicepresident; Eugene Conrad, secretary treasurer. Mr. Voorhees also will serve the club as librarian, with Mrs. Russell Searight acting as historian and Mr. Conrad as chairman of the program committee. Mrs. George L. Webb, Mrs. Rosendo Rangel and Mrs. Muehlhausen are program committee members.

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News of the industry

[Continued from page 393]

Pictorial Service, is his associate.

Film Counselors will not engage in active production of films but will offer advisory services. Among their first clients are the Grolier Society and the Gordon M. Day Advertising Service.

Radiant Lamp Indicating the correct lamp to use with many types of projection equipment, a twelve page booklet, *Radiant Lamp Guide for Projection Equipment*, has been published by the Radiant Lamp Corporation, 300 Jelliff Avenue, Newark 8, N. J. The guide may be had free of charge upon request.

Victor Lewis H. Day has been appointed public relations director for the Victor Animatograph Corporation of Davenport, Iowa. Victor announces that it now employs nearly 500 persons, with more than 4000 sales outlets throughout the world.

All-Scope A new entry into the field of educational and industrial films is All-Scope Pictures, Inc., in the Taft Building, Hollywood and Vine, Hollywood 28, Calif. Gordon S. Mitchell is president of the new company, while Bernard F. McEveety and E. Z. Walters are vicepresidents. The company has arranged for production facilities at the Occidental Boulevard studios of Morey and Sutherland.

Swank Floyd Peters was made general manager of Swank Motion Pictures of 614 North Skinker Boulevard, St. Louis 5, Mo. Mr. Peters has been connected with the industry as an executive for eighteen years.

Transfilm A production schedule of forty 16mm. sound motion pictures and 100 slidefilms in twelve months has been arranged between Young America Films, Inc., 32 East 57th Street, New York City, and Transfilm, Inc., 25 West 45th Street, New York City. The films will be curricular in nature, covering age groups from the first grade through high school.

Young America will furnish all scripts, while Transfilm will carry out the actual production work.

Aetna In connection with the showing of Aetna educational films, the Motion Picture Bureau of the Aetna Life Affiliated Companies, 151 Farmington Avenue, Hartford 15, Conn., has issued a booklet entitled *How to Insure a Successful Film Showing*. The booklet is aimed at Aetna agents who frequently show films as part of their general duties.

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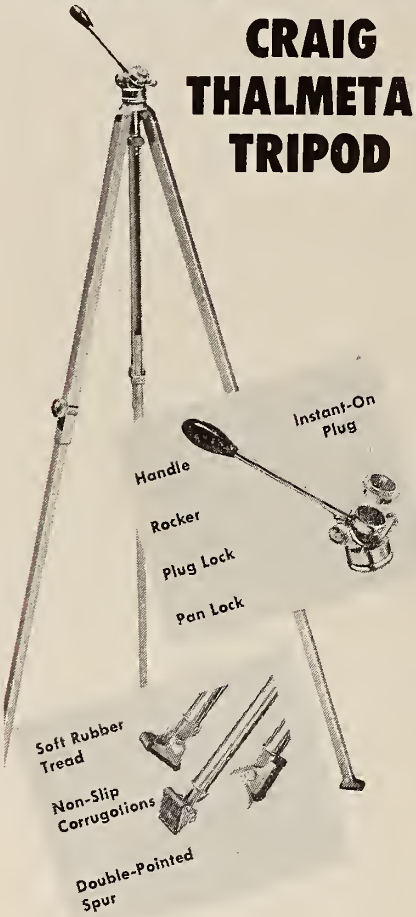

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She Gets Her Man, seven reels, 16mm. sound on film, black and white, is a Universal release through Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Joan Davis battles her way through a series of "screwball" incidents in a parody of the traditional gangster film.

NATIONAL PANORAMA

America's Wonderlands, in two 8mm. and three 16mm. versions including sound on film, is available from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. From Niagara Falls to the parks of the West Coast, the cameraman covers the highlights in the nation's scenic spectacles.

AMONG THE CARIBBEES

Flying With Music, five reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. A "socialite" pursues her dream love through the Caribbean, while, in a parallel plot, a detective pursues a young man. Love ends all pursuits.

LEGAL ANTICS

I'll Be Suing You, two reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The theme is that of the ambulance chaser matching wits with insurance company doctors. The victim fought over is Patsy Kelly.

KING OF GOLF

Pinehurst, one reel, 8mm. and 16mm., both sound and silent, black and white, is an RKO Sportscope, released by Pictorial Films, Inc., RKO Building, New York 20, N. Y. The great Byron Nelson demonstrates various golfing shots in the smooth and powerful manner that has led him to the top of the golf kingdom.

FIESTAS AND RODEOS

Ride 'Em, Chico, one reel, 16mm. sound on film, both black and white and color, is obtainable from Official Films, 25 West 45th Street, New York 19, N. Y. Chico, a small Mexican, wants to become a cowboy. His desires lead him to rodeos and festivals, involving Pavo, a wonder horse of great capability.

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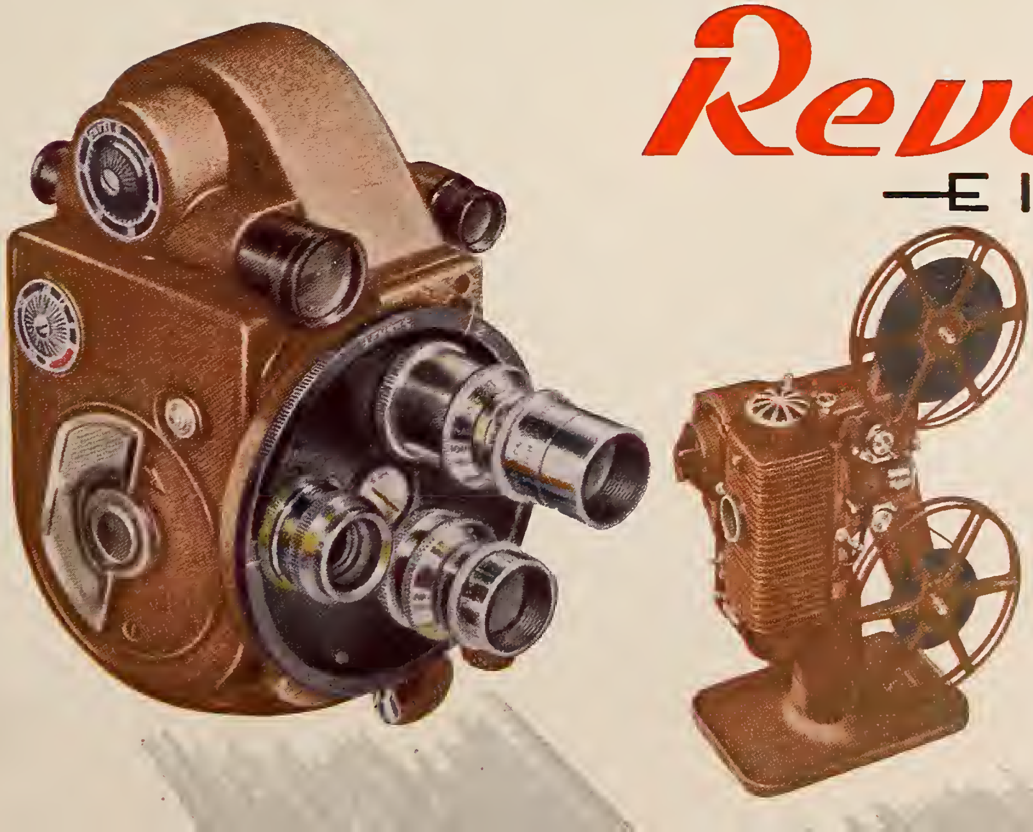

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

LEE STARNES

NOVEMBER, 1946

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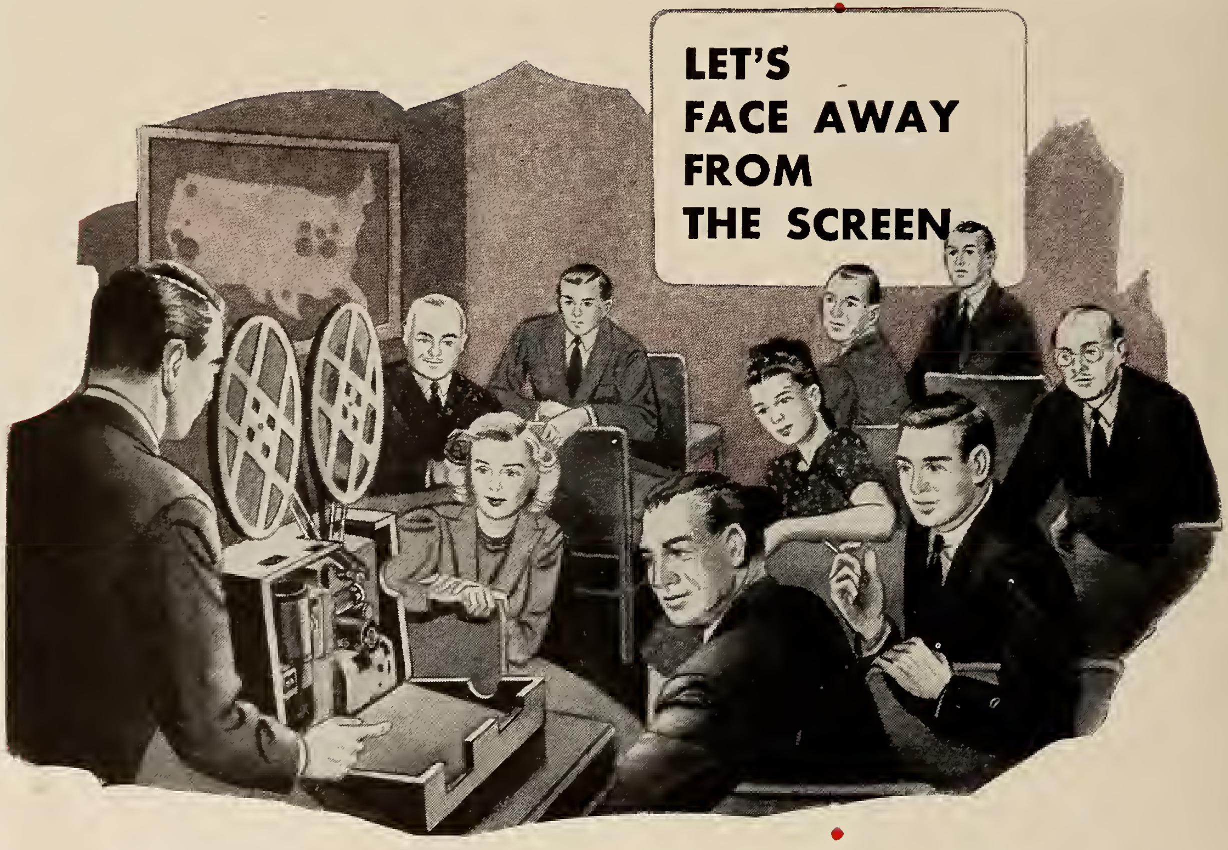
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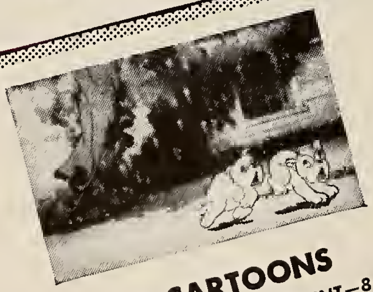

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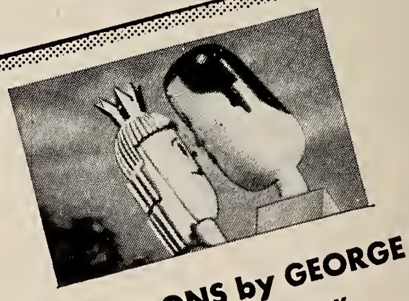

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 November, 1946 Number 11

Restraint, *editorial* 421

Snapshot vs. movie shot . . . . *Walter Bergmann, ACL* 423

A folk tale film . . . . *Anchor O. Jensen, ACL* 424

Metering incident light . . . . *Charles H. Coles* 425

The clinic 426

Practical films . . . . *William Howe, ACL* 427

Amateur clubs . . . . *James W. Moore, ACL* 430

Why join a movie club? . . . . *Fred Evans, ACL* 431

News of the industry . . . . *James Young, ACL* 432

A titler and mask box . . . . *Charles E. Mason, ACL* 433

Closeups 435

What is news value? . . . . *F. N. Barbarin* 442

Films you'll want to show 445

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Advertising Manager

• **ON THE COVER:** From a painting by Lee Starnes, courtesy Williams Meat Company.

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Ewing Galloway

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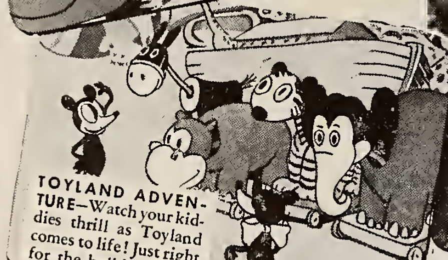

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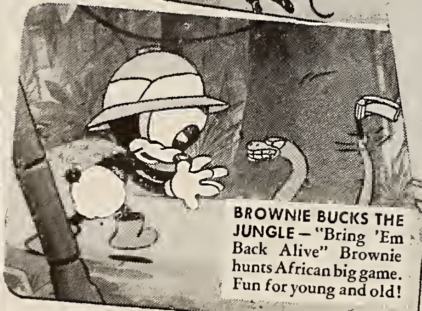

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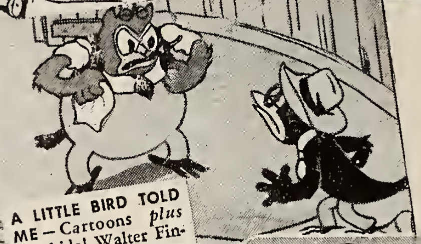
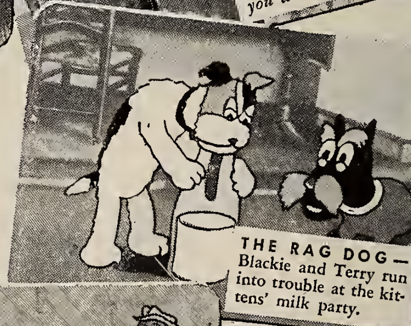
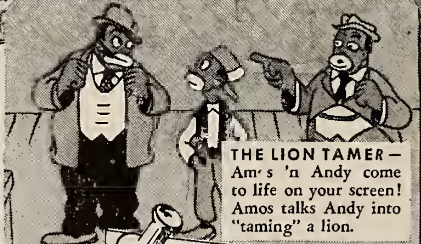


A LITTLE BIRD TOLD ME — Cartoons *plus* real kids! Walter Finchell gets the scoop on brother in the jam!



THE RAG DOG — Blackie and Terry run into trouble at the kittens' milk party.



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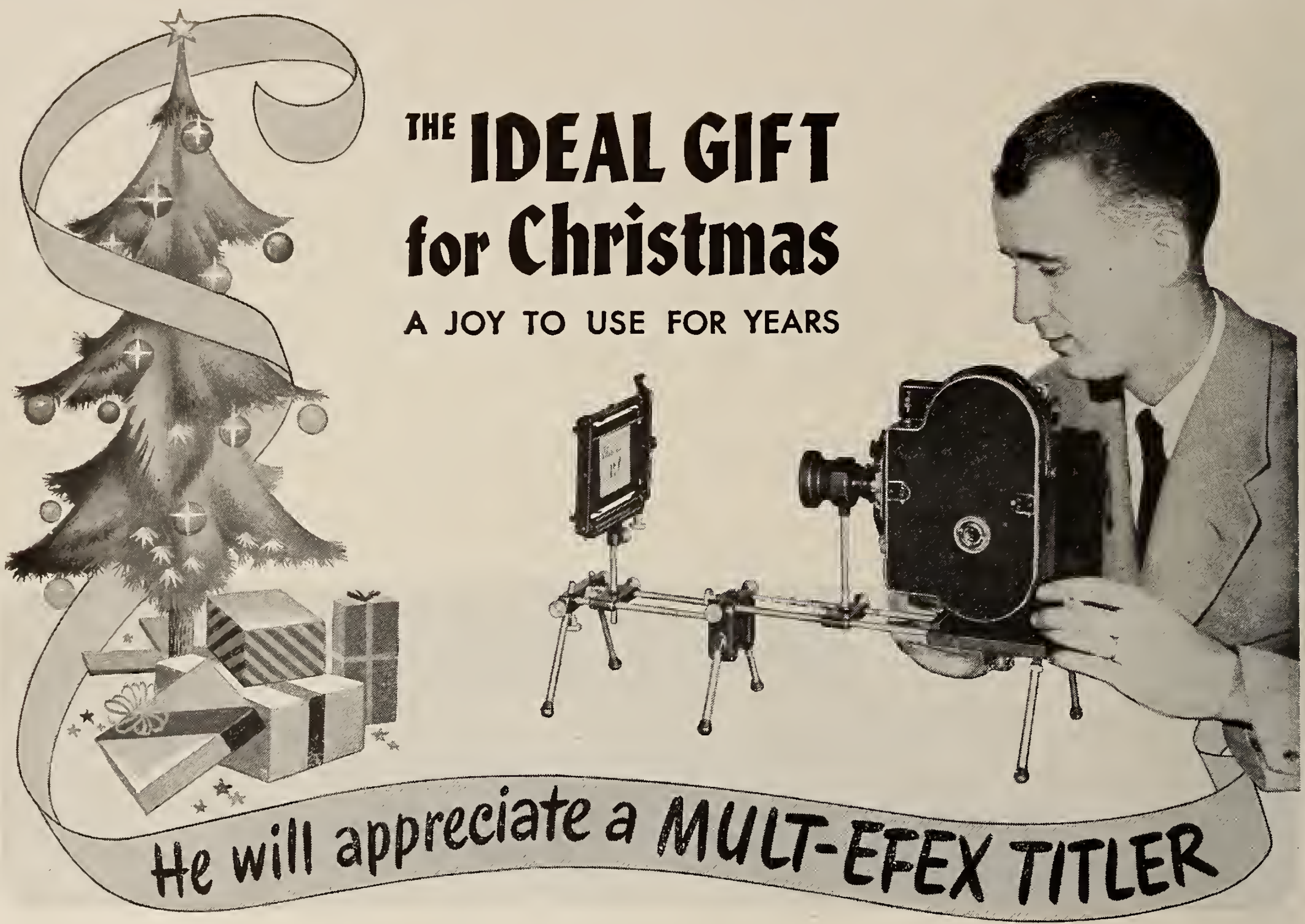

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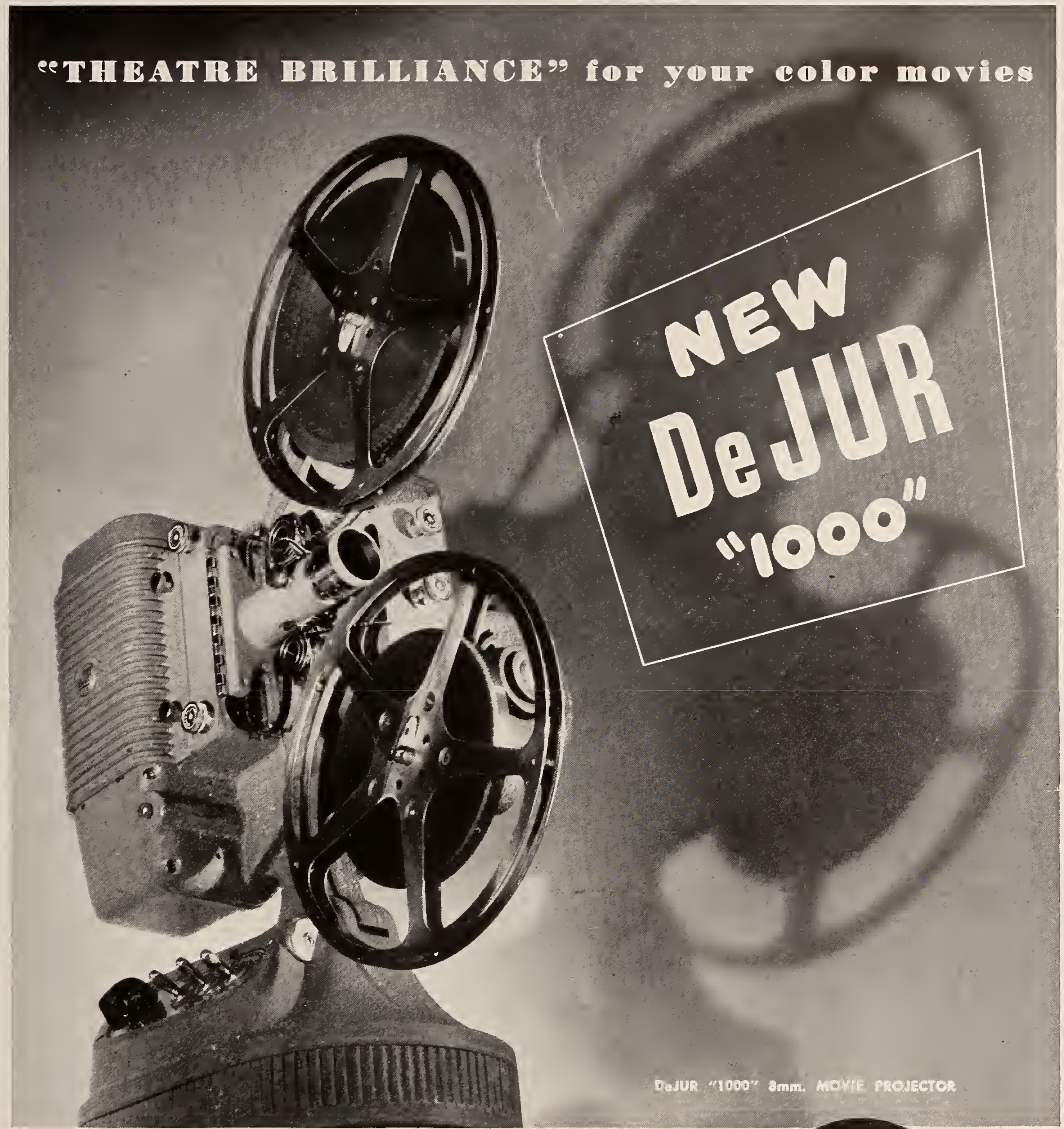
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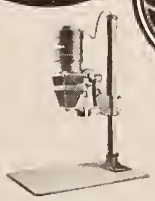

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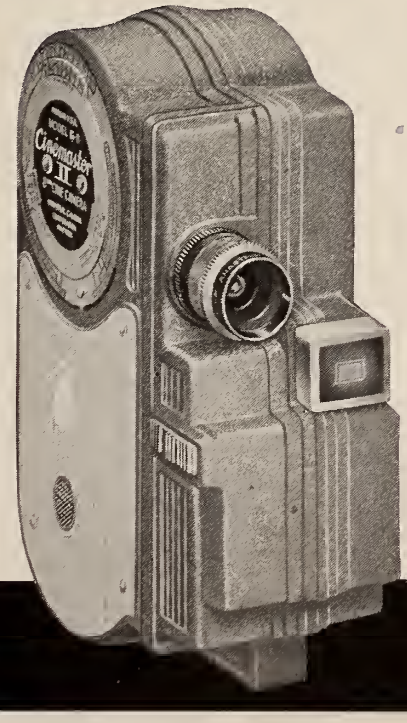

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RESTRAINT

OURS is an exuberant age. Because of our tremendous development of the facilities of living, we demand more and more, to satisfy our concept of the true fullness of life.

Cities grow greater, populations more dense; communication is speedier and more complex; entertainment is noisier and more spectacular; propaganda is more insistent and blatant. Some persons would say that the present era is repeating the flowering of the Renaissance, while others would liken it to the profusion of Sardanapalus. But it is exuberant, whether orchid or skunk cabbage.

As a modern medium the motion picture has shared in this general lushness. The great spectacle, like Griffith's *Intolerance,* which found its roots in the work of Italian filmers, is still made by Hollywood and successfully marketed to millions. In the present form, this kind of spectacle is generally a musical comedy, dealing with light subjects, rather than grandiose, but the exuberance is there.

It is to be expected that amateur filmers will not be untouched by the spirit of their times and that they will try to express this exuberance in their own movie making. Lacking Hollywood's resources to create great spectacles, these amateurs find substitutes. A theme that could be well expressed in one reel is expanded to four. Somebody is found who has a nice sense of clowning, and he is put into scene after scene in "running gags" that reappear like King Charles' head in the Dickens tale. A sunset is to be included in a film, and scene after scene is thrown in, until the audience is utterly bored. If there is a dancing child in the neighborhood, she must be shown not in one, but in five dances.

Although art ceases when exuberance takes over and although a little reflection will show us why this fact is true, a great many filmers never seem to realize it. They keep on trying within their limitations for the stupendous, for the overstatement, the too heavy emphasis. They reach out for something that will be akin to the Hollywood spectacle. Family film or travelog, factual footage or humor, they let exuberance take control.

How delightful, by happy contrast, are the all too rare pictures that come to us from amateurs who have learned that restraint alone can produce true art. They keep their footage brief, unless the scope of their effort is large. They know that length does not make importance. They give us a half statement, leaving something to our imagination. They suggest and imply, rather than beat drums to insist. And, in the end, it is their films that we long remember.

SHORT
STORY
MUNDER

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

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THE STILL picture at left is suggestive of a movie sequence which might start in medium shot with the little girl playing with her dolls. In closeup, she holds up a soiled doll's dress in disgust, and, again in medium shot, she gets out a miniature tub and washboard. After the clothesline scene would come a shot of the girl ironing her dolly's dress. She then puts the freshly laundered clothes on the doll and takes her for a ride in her carriage. The sequence could end with her meeting a playmate who admires the doll.

THE BOY repairing his coaster wagon could be included in a sequence of typical Saturday morning activities. Mother interrupts his work from time to time to ask him to do various chores, which are shown being carried out reluctantly. The boy at last puts his wagon in shape, and the sequence could end with a race with the boy next door—or trundling the groceries home for Mother.

Photographs by Ewing Galloway

CHILDREN doing their lessons might well be a part of a simple family film. After a near shot of both, we see Sister writing, then a closeup of her work. Next could be another near shot of Brother peeking at her paper to "crib" an answer. She catches him at it and puts up a barricade of books. He yanks one of her pigtails in retaliation. Mother then comes in to quiet things and send them off to bed. Varying camera viewpoints should be used to make the sequence more interesting.

Snapshot vs. movie shot

What still cameramen, as new filmers, will find helpful

WALTER BERGMANN, ACL

YOU still camera fans who are making movies for the first time may well give some thought to what you are going to do. For there are many important differences in camera technique between taking snapshots and making movies.

The preliminary technical steps, to be sure, are much the same. The proper distance from the camera to the subject must be determined and the lens focused. The correct exposure must be estimated, and this must be set on the diaphragm, or *f/* stop, on the camera. Finally, the subject to be filmed must be properly framed or composed. But then comes the first big difference between a snapshop and a movie shot. In taking a snapshot, the shutter is clicked and the picture is taken. But, with a movie shot you must keep your finger pressed on the button or lever for a while, since a movie shot must have length, or screen time.

How long a movie shot should be is a matter of judgment. Any scene which is less than two feet of 16mm. or one foot of 8mm. film in length is, in practically every instance, too short. Its running time on the screen will be less than five seconds. Usually, scenes of landscape or buildings, where there is no action, should run four or more feet for 16mm. and two or more for 8mm., which means keeping the camera going for at least ten seconds. A good method to follow in gauging the time consumed by a movie scene is to count slowly up to ten.

But what is this element called "screen time?" Well, you see, your movie shot must be projected on a screen, at a normal silent speed of sixteen frames a second, and the scene will continue on the screen only for the same length of time that it took to film it originally. If the scene is too short, there is no way to make it longer, because it is practically impossible to go back and add to it. However, if it is a little too long, it can be cut to the appropriate length in your editing. Therefore, it is usually better to make the scene too long than to film it too short.

When the movie film is projected on the screen, one scene follows another in rapid succession. This condition presents another problem for the new movie maker. In looking at snapshots, there is a definite break in attention and a time lapse between each picture, so that each appears complete in itself. This is not true with movie shots, however, because there is no time interval between shots during projection. They follow each other in such rapid succession that the members of the audience retain mental images of each previous scene as the next one flashes on the screen. Because of this, your succession of scenes must have coherent relationship, one to the next. This relationship is called "continuity," and it is a quality achieved only by some sort of advance planning.

Wherever possible, a movie sequence should be built up, even though it is a small one, in your mind before you begin shooting. Start with a long shot (twenty or more feet away from the subject), follow it with a medium one (six to twenty feet away) and then a closeup of the subject (less than six feet), to the end that, when the film is projected on the screen, the shots will be so correlated that they tell a story. For variety, the sequence can be reversed, with the closeup first. Likewise, additional long, medium and closeup shots can be interspersed in the same sequence. For example, it is decided to take a movie of Junior riding his tricycle. First, take a closeup of his little legs pumping away, then a medium shot of him riding along and waving his hand. Follow this with a medium shot of his mother waving back, then a closeup of her face, registering pride, and end it with a long shot of the boy riding away.

Usually, when a snapshot is made of a person, he looks directly into the camera. In taking a movie shot, it is much more effective if your subject does not look towards the camera except in cases of extreme closeups of the face only, taken for dramatic and emotional accent. Therefore, it is good practice to warn your subject beforehand not to look at the camera.

Usually, when people take ordinary snapshots, they do not bother to use a tripod to steady the camera, because it can be held reasonably still for a twenty fifth or a fiftieth of a second required to take the picture. However, due to the length of time required to take a movie shot, it is necessary to hold the camera very steady for at least five seconds, and for most scenes much longer. If the movie camera is hand held in shooting a scene, the projected picture appears unsteady even though the camera seemed to be held quite still. This is due to the fact that, when the picture is projected, it is magnified to such a comparatively large size that any unsteadiness becomes noticeable. The best way to overcome this fault is to use a tripod. If you do not have one, the camera can be held acceptably steady, if placed on top of or against some firm object, such as a rock, tree, pole or fence.

This need for steadiness brings up the propriety of not moving the camera at all. One of the besetting sins in novice movie making is "panning." The word "pan" (or its corollary, "tilt") in a movie sense means an intentional movement of the camera in a horizontal or vertical direction while filming. The results of "panning" are generally unpleasant, espe-

[Continued on page 437]

A folk tale film

• Excellent casting, which added so much to *The Alpine Vixen*, is evidenced in these studies of Mr. Jensen's actors in his 8mm. film.

Photographs by Anchor O. Jensen, ACL

Production problems in making "The Alpine Vixen"

ANCHOR O. JENSEN, ACL

PERHAPS one of the most unusual aspects of producing *The Alpine Vixen* was the fact that the original idea came from a completely different title and that the picture was made before the present title was adopted.

The importance of titles cannot be overemphasized; we all know of many cases of theatrical movie producers in Hollywood who have waged long, expensive court battles for the control or use of titles, whether the stories written for them were used or not.

Upon finishing our picture, I was amazed that my friends found fault with the first title and insisted that a new one be chosen. After much discussion, *The Alpine Vixen* was selected as being far more appropriate. So, in our case, it is still difficult to determine which came first—the chicken or the egg.

• Mr. Jensen is shown meditating upon a scene and using his sturdy filming tools as a support.

For those who have not seen the film, it may be said that the basic story is of a mountain girl with brilliant red hair who is shunned and feared by the folk in the neighboring village. The setting is in the Swiss Alps, and she is suspected of witchcraft and of luring the young men of the village to their deaths in the treacherous mountain country. A stranger, hearing of the local superstition, follows the girl and discovers her secret crystal cave, which is filled with many valuable gems. The villagers, learning of his discovery, immediately plunder the cave, carrying off the precious jewels.

Heartbroken, the "Vixen" sits crying on the mountainside while the local population celebrates, and the stranger, feeling remorse at his thoughtless deed, seeks her out. Seeing him returning, the girl tries to escape, but, in the course of the chase, falls into a ravine, unconscious. The stranger carries her limp body to the village, where the people are already beginning to realize the thoughtlessness of their robbery and the foolishness of the old legend of witchcraft in which they had so firmly believed. The story ends on the usual happy note, with everybody friends.

The first problem that we faced in making this picture was to find those who had the necessary ability to play the various rôles called for in the general theme. There we were very fortunate, as we enlisted the aid of a few members of the drama department of the University of Washington. College drama classes are an excellent source of talent that should not be overlooked by any movie maker. The students carrying rôles in our picture were all amateur actors or actresses, who got as much fun out of appearing in it as we had in filming it.

Especially suited to our movie was Miss Ffolliot Chorlton, who had not only played leading rôles in the University Penthouse and Showboat theatres, but who was also redhaired!

In one scene, I remember, the heroine had to go swimming in a mountain stream. Chilly as it must have been, Miss Chorlton completed this assignment without hesitation or loss of glamour. In fact, a fisherman coming upon us at the Green River Gorge during this particular scene forgot bait, fish and pole as he stood absorbed in our work.

The natural surroundings of Washington State made it ideal for filming a story which supposedly had taken

[Continued on page 436]

METERING INCIDENT LIGHT

Analyzing an alternative exposure method

CHARLES H. COLES, *Chief Photographer,* American Museum of Natural History

PERHAPS the amateur's greatest problem has always been to achieve accurate exposure, particularly in color filming.

Even the professional cinematographer was plagued by this problem of getting and maintaining exposure accuracy from scene to scene and from day to day. With the advent of Technicolor, the matter became so acute that light experts were put to work, to find the most accurate basis for exposure determination. Finally these experts came to the conclusion that incident light—that is, light which falls upon the subject—is the single most important controlling factor in exposure for exteriors or interiors.

Just why incident light should be such an accurate criterion for exposure may not be obvious at first thought, but a little analysis will show this to be true. The iris of the eye adjusts its opening to an aperture dependent upon the prevailing illumination; in bright sun, the iris stops down to a pinpoint, while at night, in lamplight, it opens to its fullest extent. Under either condition, a piece of black paper looks very dark, while a white page appears bright. Thus it is observed that, while the incident light may vary tremendously, the recognition of two subjects' relative reflecting powers remains unchanged. Notice, moreover, that, even though the black object was many times brighter in the sunlight than it was under lamplight, it always looked black.

These facts indicate that a black object should always be recorded in a negative with a low silver density and a white object with a dense silver deposit. In this way the negatives, when printed, will always show the tones of the original subject in their correct *relative* values. In color film the same analysis holds true, because the film actually goes through a negative to positive change during processing.

Thus the characteristic of a subject that enables us to recognize its tone, relative to other objects, is its reflecting power, or reflectance. Now for any particular subject, this reflectance does not change. It is constant. The light falling upon the subject does change, however; so, the obvious value to measure is the variable, not the constant.

Here, then, is the reason for measuring the incident light as a basis for accurate exposure. The camera's iris diaphragm must be set to such a value that white objects record on the upper end of the exposure scale and dark objects on the lower end. By using the incident light as a basis for exposure calculation, the various areas of the subject expose themselves, each on the proper part of the emulsion scale, automatically, since each affects the incident light with its own characteristic reflectance and thus appears in its proper relative brilliancy on the film. The eye when it views the positive film will then see black objects reproduced at a low light level and white objects at high intensity, just as it did with the original subjects.

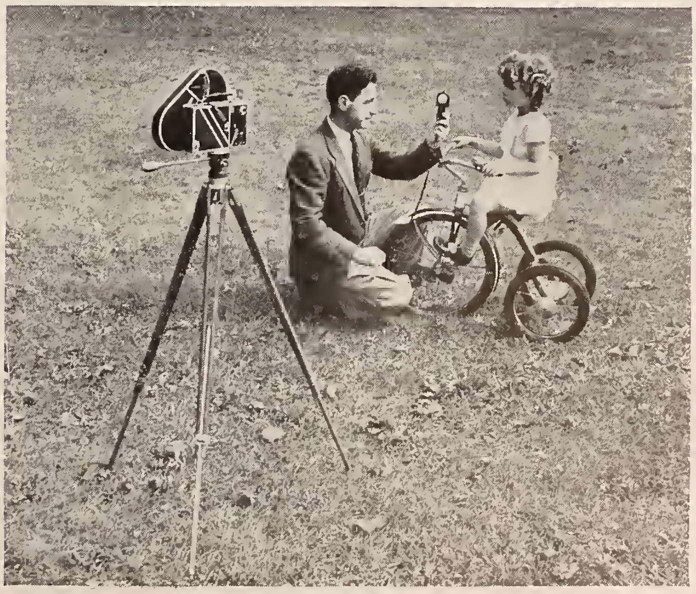
A further proof of the accuracy of incident light for exposure determinations is found in the color film manufacturers' instructions that are included with each roll. These instructions require that the filmer judge the intensity of the light source and then use it as the basis for exposure. For exteriors, the condition of the sunshine is basic. Bright sun, hazy sun, cloudy and similar designations enable the filmer to estimate the intensity of the light falling upon the subject. The correction made for the color of the subject is very small—only about a half stop either way from the calculated figure is the maximum advised.

For indoor filming, the intensity of the light is estimated by the size of the Photoflood bulbs in use, the number used, and their distance from the subject. Here, again, it is the incident light which is the controlling factor in the exposure settings for the camera. The subject brightness plays only a minor part.

A recently introduced exposure meter, the Norwood Director, makes use of the principles just discussed. Because of their relative novelty in personal filming, I have been asked by MOVIE MAKERS to analyze these principles and to indicate how the meter can be employed.

Like the printed guides, the new Norwood Director exposure meter utilizes incident light as the basis for accurate exposure. Its three dimensional "Photosphere" receives light in just the same way as a subject's face. For example, the printed guides [Continued on page 439]

Charles H. Coles



• The meter is at subject position, with Photosphere pointed at the camera; it can also be used at camera position, if light is the same as at subject.

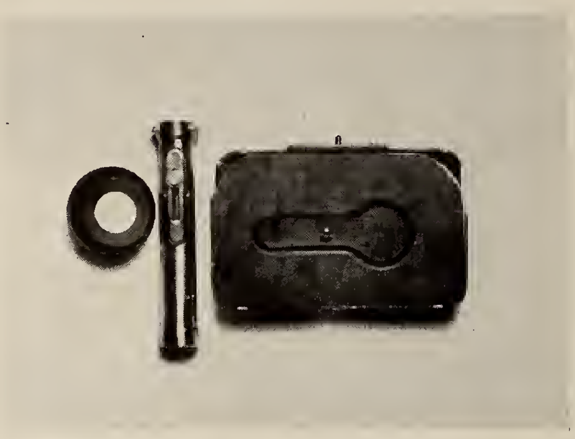
The Clinic

Technical comment and timely topics for the amateur

Adapting a finder "If you have a Perfex camera," writes Joseph R. Samel, ACL, "and also have or can buy the Magazine Ciné-Kodak focusing finder for 8mm., you can fairly readily adapt the second to the first.

"By grinding the corners of that part of the focusing finder that is inserted in the camera, replacing the film magazine, the body of the finder will fit into the Perfex camera snugly and accurately. With the finder used in the Perfex camera, the exact field and image can be seen for titling and for any other work, entirely correcting for parallax.

"Only the two corners in the front of the finder need be ground until they will fit into the body of the camera. The camera's motor should be permitted to run down, before using the finder, in order that the shutter will remain open. Finally, a small plastic funnel can be cut down, to serve as an eyepiece for the viewing tube. The illustration on this page shows the finder, tube and funnel."



• Joseph R. Samel, ACL, shows the extent of grinding necessary for adaptation of a finder to a Perfex camera.

Toning formula F. G. Metro, ACL, contributes a recipe for toning movie film, a process which changes the chemical composition of the developed emulsion, as opposed to tint, which dyes it. "An excellent toner," reports Mr. Metro, "for movie film can be made by using this mixture:

Potassium ferricyanide	3 grams
Uranium nitrate	3 grams
Sodium acetate	3 grams
Glacial acetic acid	30 cc.
Distilled water	300 cc.

"Mix these materials, and soak the film, which should previously be soaked in water, in the mixture for from two to five minutes, depending upon the depth of color desired. This formula gives brownish red images on black and white film, and it can be used to tone films used with color footage. The toned film length should be well washed, after which it is initially dried between two cellulose sponges and then hung up for complete drying.

"This toner is highly regarded for the treatment of images that are washed out and dull, by reason of overexposure or shooting against light."

WHAT HAVE YOU DONE?

The Clinic is written by the readers of MOVIE MAKERS. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Score sheet on disc There were three sides of re-recorded music on disc accompanying a film recently submitted for Amateur Cinema League review by Dean Moore, ACL. On the fourth side, Mr. Moore had ingeniously recorded his scoring instructions for playing this music, as well as an explanation of the correct employment of a short test loop of footage, that was found with the film. The loop, which was to be run through one's projector, carried equidistant frames of translucent white, red and green. Flashes of these colors on the screen were to be synchronized with a metronomic chant played from the record—at which point the projector was running at the desired speed.

Dry lens in snow One veteran movie maker, when he was asked how to keep snow off camera lenses, said that the best method is to film where snow is not. Relenting somewhat, he made a number of practical suggestions for amateurs who believe—and rightly—that snow offers rich cinematic dividends.

There appears to be no entirely dependable way to keep snow from falling on lens surfaces with resultant blurring of images. However, the most effective method seems to be that of filming from shelter. The camera placed at the open window of a house, at the door of a shed, or held in a closed motor car has quite dependable protection against snowflakes. If the filming is done outdoors, some kind of shelter can be devised hastily. An umbrella will serve or the lens may be shaded by one or both hands. A hat may keep some snow from the objective, if it is held in the right position. Taking post on the lee side of a tree will gain partial protection.

If only fine snow is falling and if the lens has a protecting shade of some length, the danger of blurring the picture is not so great, especially if the lens is wiped carefully. If great, flaky snowdrops are coming down—and they are choice bits for snow footage—it is better to film them from a shelter. If the snow is not falling and if the picture will show only blowing flakes, a shelter is essential, as it is the movement that makes the picture, and the blown snow that is likely to dampen the lens.

PRACTICAL FILMS

The non theatrical movie as used for various purposes

WILLIAM HOWE, ACL

SURGERY ON THE SCREEN

Discovering how inept some instructional surgical films were, either because the cameraman did not realize what was medically significant or because the restrictions of an operating room forestalled adequate lighting and close range cinematography, Dr. Vincent Vermooten, ACL, decided to combine his skills as a movie maker and physician to produce *The Repair of a Right Inguinal Hernia* in 16mm. Kodachrome.

Working in collaboration with Colonel John C. Burch and Major H. Calvin Fisher, who performed the operation at Brooke General Hospital, Fort Sam Houston, Tex., Dr. Vermooten built a platform over the operating table and eliminated all shadows by a ring of Photofloods surrounding the camera lens. The result is a penetrating series of closeups of all the major steps in a herniorrhaphy, a much more revealing view of the operation than medical students would get even in an operating theatre. The Doctor was assisted by his wife, Esther Vermooten, in editing the titles.

CHILD'S PLAY

Child psychologists have now advanced the theory that the youngster who is allowed to express himself with a messy medium like finger painting may be less likely to smear your walls with crayons or decorate the bathroom with toothpaste. Under the direction of Mary S. Fisher and Lawrence Joseph Stone, the Department of Child Study of Vassar College is engaged in producing a series of films on normal personality development for the use of teachers, psychologists, pediatricians, psychiatrists and social workers. Already completed are four specialized studies — *Finger Painting: Children's Use of Plastic Materials; Balloons: Demonstration of a Projective Technique for the Study of Aggression and Destruction in Young Children; Frustration Play Techniques;* and *This Is Robert: A Study of Personality Growth in a Preschool Child.*

These films are released and distributed by the New York University Film Library, and a catalog containing detailed synopses and price rates for their sale and rental may be had by writing to that library at 71 Washington Square South, New York 12, N. Y.

SAGA OF SILKS

Vega Films, of Montreal, has been at work on a colorful production for Bruck Silk Mills entitled *The Fabric of Our Story*. The picture takes advantage of the richness of Kodachrome, to show the manufacture of fabrics, as well as how they are converted into fashion creations. These ensembles have been modeled in Quebec's picturesque playground, Murray Bay, by such attractive girls as appear in the pictures below.

The picture runs twenty minutes of 16mm. color with sound on film. Direction was handled by Alan Moorhouse, ACL, while the cinematography is credited to Alan Grayston. Vega Films, 770 St. Antoine Street, Montreal, can tell you about their plans for distributing the film.

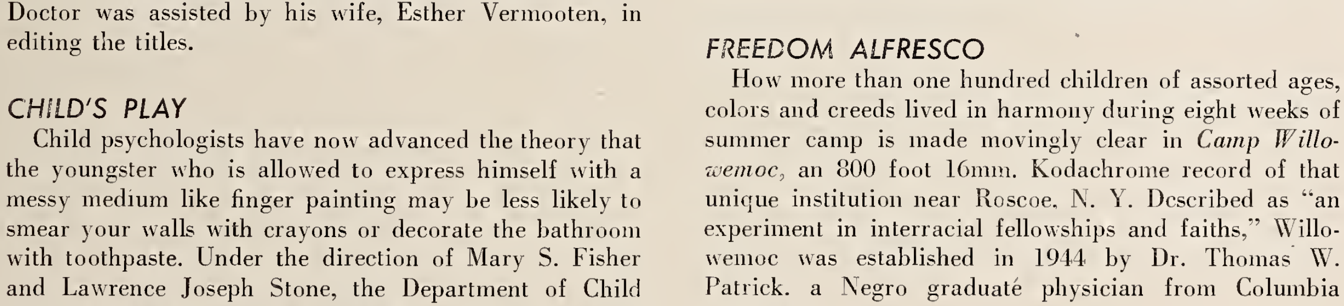
FREEDOM ALFRESCO

How more than one hundred children of assorted ages, colors and creeds lived in harmony during eight weeks of summer camp is made movingly clear in *Camp Willowemoc,* an 800 foot 16mm. Kodachrome record of that unique institution near Roscoe, N. Y. Described as "an experiment in interracial fellowships and faiths," Willowemoc was established in 1944 by Dr. Thomas W. Patrick, a Negro graduate physician from Columbia University.

The current film record of the camp's activities was produced in the summer of 1946 by the Reverend Chester E. Whittier, ACL, working in collaboration with the Harmon Foundation, of New York City. It will be used by three different agencies for three differing purposes: by the Harmon Foundation as a document of interracial amity; by Dr. Patrick as publicity for his experimental camp and by the Reverend Mr. Whittier in his capacity as a Presbyterian missionary to South Africa, to show what progress is being made in the United States in solving our racial problems.

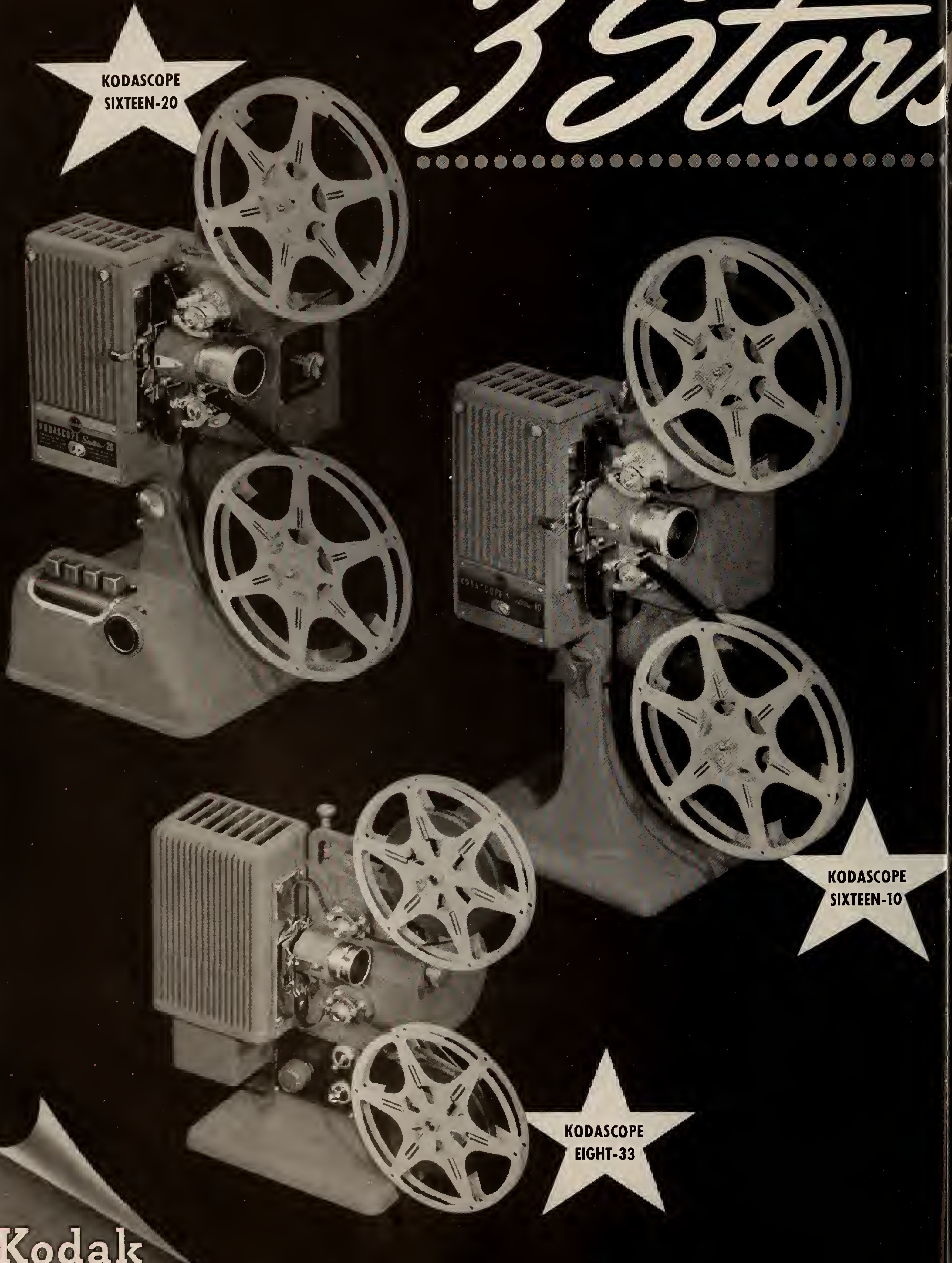
[Continued on page 443]

16mm. scenes by Alan Grayston



• **A cine study of silk: the manufacture and modeling of this beautiful cloth is the theme of *The Fabric of Our Story*, sponsored by the Bruck Silk Mills and suitably filmed in Kodachrome to accentuate the luxuriant colors of the materials.**

3 Star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EIGHT-33

Kodak

that pass all screen tests

Designed by Kodak for brilliant projection of full-color and black-and-white movies

CINAMATEURS the world over will agree that every movie show is a "screen test" of the projector—a test of its ability to project bright, crisp pictures of the desired size, at the desired distance, for a completely satisfying evening of movie entertainment.

Such capability is exactly what you can expect from Kodascopes Eight-33, Sixteen-10, and Sixteen-20. Judged on their outstanding performance records—on the ease with which they pass all screen tests—they are indeed entitled to "star" ratings!

Thanks to their scientifically balanced, expertly designed optical systems employing powerful lamps and fast, high-quality projection lenses, these projectors assure marvelous showings of your full-color or black-and-white movies. Furthermore, in the "Sixteen-10" and "Sixteen-20," all air-glass surfaces of both the projection and condensing lenses are Lumenized — resulting in a startling increase in screen illumination, greater crispness and clarity, and improved color purity.

And chalk up another "plus" for these splendid machines — their remarkable ease of operation! From threading to rewinding, every step has been simplified, every one of the few necessary adjustments is finger-tip easy.

Most important, your satisfaction with one of these projectors is *lasting* satisfaction. All are designed and built by Kodak to one standard of quality and precision—the highest.

The distinctive features of the "Eight-33," "Sixteen-10," and "Sixteen-20" are listed at the right. A glance will tell you which projector will best satisfy your particular requirements. Because of the enormous demand, your Kodak dealer may not have all three models in stock at the moment. But be sure to keep in touch with him—more and more Kodascopes are on the way, all the time.

"Tailor-made Projection" through a wide choice of accessory lamps and lenses

KODASCOPES SIXTEEN-10 AND SIXTEEN-20 are both truly versatile performers. With either projector you can show your movies just about anywhere—in home, club, or auditorium. The standard lamp-lens combination of each is so efficient that often it will provide plenty of illumination for big pictures, on large screens, at greater-than-average distances. But no matter how large or small the screen, how long or short the projection "throw," you can give your movies the "tailor-made projection" they deserve through the wide selection of accessory lamps and lenses available, which makes possible many additional lamp-lens combinations to suit a full range of conditions.

The 1-inch *f*/2.5 and 1½-inch *f*/2.5 lenses are for shorter-than-average "throws." The 3-inch *f*/2 and 4-inch *f*/2.5 lenses enable you to project your movies at greater distances—perhaps from the back of a hall or auditorium. The accessory lamps also have important functions. When less screen illumination is desirable, a 400- or 500-watt lamp will prove a happy choice. And for clear, bright movies on a large auditorium screen, the 1000-watt lamp will give you the extra illumination you need to meet the requirements of the occasion.

EASTMAN KODAK CO., ROCHESTER 4, N. Y.

Note these outstanding features of Kodascopes Eight-33, Sixteen-10, and Sixteen-20.

KODASCOPE EIGHT-33

A sturdy, low-cost 8mm. projector. Fast *f*/2 projection lens; 500-watt lamp, with 300-watt and 400-watt lamps also available; controls on centralized panel; fast motor rewind; powerful, adjustable-speed A.C.-D.C. motor.

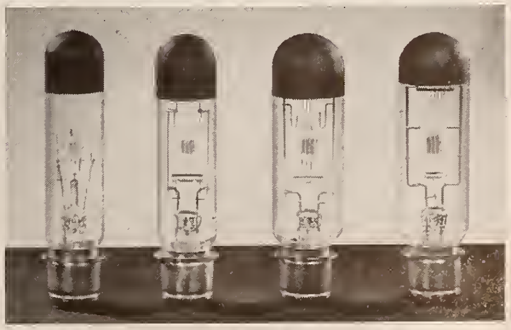
KODASCOPE SIXTEEN-10

A moderately priced 16mm. projector for use in home, club, or auditorium. Equipped with 750-watt lamp and either 2-inch *f*/2.5 or 2-inch *f*/1.6 lens. Four accessory lenses and three accessory lamps, including one of 1000 watts, extend range of possible screen sizes and projection distances. Fast motor rewind.

KODASCOPE SIXTEEN-20

A remarkably versatile 16mm. movie projector, with many unique operating refinements, including push-button control panel, reverse and "still" projection, thread light, Cordomatic reel in projector base, enclosed drive shafts. Fast 2-inch *f*/1.6 lens and 750-watt lamp are standard. Five accessory lenses and three lamps, including one of 1000 watts, provide many additional lamp-lens combinations for "tailor-made projection."

"Tailor-made projection" through these lenses . . .



. . . and these lamps—in combination to suit.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Trenton elects New officers for their eleventh year of activity have been elected and announced by the Trenton (N. J.) Movie Makers, as follows: Daniel Kerwin, ACL, president; Stephen C. Kovacs, vice-president; Claire Garretson, secretary; Harold E. Cranmer, ACL, treasurer. Mr. Kerwin has already made committee chairmen appointments which include George W. Guthrie, ACL, membership; Mrs. Daniel Kerwin, programs; Dr. Earl H. Ridgeway, film rating; J. George Cole, ACL, publicity; Mrs. Harold E. Cranmer, ladies night, and Roger R. Bell and R. James Foster, ACL, dinner meeting.

Comedy in Cleveland *Mr. Know It All*, running 200 feet of 8mm. black and white, is the recently concluded club project film for 1946 of the Cleveland Amateur Cinematographers. Phil Danzinger, ACL, directed the production from his own original story, with the following listed on the technical staff: Joseph Sikosky, jr., and T. G. Melkerson, cameramen; D. J. DeWitt, technical advisor; J. A. Kanuch, art director. Featured among the players were Harry Gunther, Jake Worz and Mrs. M. Sikosky.

Seen at South Side The premier screening of *Thumbing For Trouble*, a 16mm. version of the South Side Cinema Club's production, *The Tramp*, marked the recent open house meeting of this Chicago unit. Kurt Bohse was the producer, with Malcolm Guldan in the title rôle. Rounding out the screen program were *This Is Cuba*, by Milton Nelson, and *A Wife's Dilemma*, by Oscar Bergman. At a later gathering, South Side members heard from Stanley Sims, ACL, on the problems and possibilities of dual turntable sound accompaniment. *Red Wagon*, a publicity film produced for Swift & Company by the American Film center, was the screen fare.

Polynesia in Los Angeles More than 300 members and guests of the Los Angeles Cinema Club gathered recently at the Los Angeles Breakfast Club for a dinner meeting and feature screen of *Polynesia, A Tale of Tahiti*, by Earl Schenck, of Santa Monica. Members' films seen at an earlier regular session include *This Land of Ours*, by Edwin Olsen; *Yosemite and Tahoe*, by Don Bleitz; *Moonlight and Sunset*, by Dr. George N. Bartlett, and *Life Line of the Nation*, by Edward Hutton.

Wilson Voorhees, ACL

• **Retiring president, Mrs. G. F. Muehlhausen, cuts birthday cake of Bridge City Movie Club, ACL, Logansport, Ind.**

First for MMPC *A GI's Memoirs of France and Switzerland*, filmed by Edgar R. Harley while on duty with United States occupation forces in Europe, was the featured screen offering at the first fall meeting of the Metropolitan Motion Picture Club, ACL, in New York City. The producer is the son of Joseph J. Harley, FACL, 1944 Maxim Award winner and present president of MMPC. Rounding out the program were *Jasper Road*, by Charles and Robert Coles, ACL; *Bettas*, by John Larsen, ACL, and *New Guinea Newsreel*, by Lewis B. Sebring, jr., ACL. *Exposure Meters in Monochrome or Color Photography* was the subject of an illustrated lecture presented by George H. Espy, of the Weston Electrical Instrument Corporation, at the club's first supplementary meeting of the new season.

Metro is host It was Kenosha Movie Makers night at the mid-October gathering of the Metro Movie Club of River Park, in Chicago, with the guests providing the program. Seen on the Metro screen were *Sand In Our Shoes*, by William W. Vincent, jr., FACL; *Views of the West*, by Ralph Drummond, and *This Is America*, by William Kroer, ACL. Earlier regular meetings have presented *A Sunday Evening at Home* and *Zoo's Who*, by Carl B. Frazier; *Checking Off The Budget*, a guest film from the Rockford (Ill.) Movie Makers, ACL, by Bruce Johnson, and *Mexico*, by Phillip Yerga.

St. Louis screens *Follow The Girls*, a 1944 Ten Best award winner by Oscar H. Horovitz, ACL, was the featured film on the opening fall program of the Amateur Motion Picture Club of St. Louis, ACL, meeting in the city's Hotel Roosevelt. Also presented were *A Tramp in the Woods*, by Patricia and Ryne Zimmerman, ACL, of Milwaukee; *Overland Movie Club Picnic*, a guest picture from the Overland (Mo.) Cine Club, ACL, and *Easter Sunday with the Easterdays*, by Leslie Easterday. Martin Manovill has been announced as the winner of the St. Louis unit's informal contest for pictures made about the group's summer picnic.

Sound for Chicago *Musical Backgrounds for Home Movies*, a discussion and demonstration of double turntable scoring by Lydia O'Connor, opened the fall season for members of the veteran Chicago Cinema Club. Later meetings featured *Mexico*, a 2000 foot 16mm. travelog by Wilma T. Doubson, and *Reverie*, by H. P. Bennett, ACL. S. F. Warner has been announced as the director of CCC's new group production, to be assisted by J. S. Franks and W. M. Drobish.

Films for Philly *Brookside*, *Wildflowers* and *Autumn*, Ten Best award winners by the late Robert P. Kehoe, FACL, distributed from the League's Club Library, were highlights of the

[Continued on page 441]

Why join a movie club?

Some of the advantages offered by cine groups

FRED EVANS, ACL

• The current and recent past presidents of the Los Angeles 8mm. Club confer on future club activities.

MOVIE clubs all over the country are reporting increased attendance and stimulated interest. With club activities lessened in the war years, pent up enthusiasm is bursting forth like blossoms in the spring.

New and interesting equipment is on its way and the film supply situation is bound to get better soon. We may expect more or less normal conditions before long.

Thousands of new movie amateurs are entering the field. They should be congratulated for recognizing a hobby where they can eat their cake and have it too. They will experience the technical thrill of shooting their own movies and then have the pleasure of screening their finished product and reliving pleasant memories.

The average movie enthusiast must start with a considerable investment in equipment, accessories and film, and, naturally enough, he wants to realize as much return as possible. To our cine family, a movie club was the answer to this desire. We decided not to learn the "hard way."

As an illustration, I should like to tell you what happened when my wife and I first took an interest in cinematography.

We started out as so many other amateurs had done —the "new arrival" was the excuse that caused us to plunge into the mysteries of making movies.

There I was, fumbling the instruction book. Tomorrow was Freddie's birthday—one month old!

The first reel was shot with much gusto and fuming, and it was hopefully sent to the processing laboratory. No film executive was ever more happy to see his "rushes." We muffed a few shots, but luckily got a few good ones, and from that time on we became true dyed in the wool movie enthusiasts.

Our shooting technique gradually improved and our family movie reel was getting longer and longer, but I soon realized that, while our family record was of great personal value to us, it was not of particular interest to others.

I had been purchasing film and equipment at a fine Hollywood store. It was there that I first heard about a club for amateur movie makers, the Los Angeles 8mm. Club, founded in 1934, which held some of its meetings in the auditorium operated by the Hollywood store.

The first meeting that I attended proved to be a pleasant surprise, for here was demonstrated what great possibilities home movies had, not only for records of family events, but for real home entertainment as well.

Shortly after I joined in 1940, the annual contest committee called for entries. We had made our first vacation film that summer at Yosemite, and we thought that we had a pretty good reel. My opinion had a short life. The film came in twenty third out of twenty six entries, I believe, and, when I saw the top prize winners, I knew why. The members of this club were putting real thought and planning behind their pictures, and it was a revelation to see what educational and entertainment value could be packed into a reel of film that you could tuck away in your vest pocket.

The more I saw of other members' pictures, the more film ideas I found myself absorbing. Other club contests followed, and my entries, while certainly not taking first place, were at least getting nearer the top.

One blessing in disguise about club contests is the "dead line" to be met, which spurs the movie maker on to completion. Had it not been for these contests and the competitive angle which they create, I should never have put as much planning and work into my films.

The benefits received through movie club membership are many. Our club has, for

[Continued on page 434]

Photographs by Elmer Pauer

• Above, members of this same Los Angeles club enjoy the comprehensive facilities of the Hollywood auditorium sponsored and owned by Bell & Howell.

NEWS OF THE INDUSTRY

Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

Universal Back on dealer shelves with several engineering improvements and changes is a new version of the Cinémaster movie camera produced by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y. Known as the Universal Cinémaster II, the new camera is suited for either double 8mm. film or Univex single 8mm. film. An exclusive feature of the Cinémaster II is its built in exposure meter and viewfinder. The camera operates at three running speeds and may be equipped with lenses of three different focal lengths.

Eastman Kodak Accurate determination of lens quality before manufacture is now possible through the use of "mathematical blueprints," according to an announcement from the Eastman Kodak Company, Rochester 4, N. Y. The new method was developed by Dr. Max Herzberger, supervisor of optical research at the Eastman Kodak Research Laboratories. Dr. Herzberger's findings permit exact calculation of lens behavior entirely from preliminary construction data.

Weston Embodying all the features of the universal Weston Master II, while incorporating several advances over the old model, a new exposure meter has been announced by the Weston Electrical Instrument Corporation of Newark, N. J. A "pre-set" type of exposure dial and a "sharp shooting" viewing angle are the major changes represented by the meter, which has been named the Master II Cine. Great convenience, accuracy and sensitivity are claimed for the meter, which was specially designed to provide more service to movie camera users.

Cinemaster II

• The improved Universal Cinemaster II has recently returned to the market.

Bell & Howell Prominent use of pictures marks a new booklet on the Filmosound projector just prepared by the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill. Thirty seven characteristic features of the projector are both illustrated with pictures and explained verbally in the sixteen page publication. Copies may be had by writing to the company.

Three scientific papers were presented by Bell & Howell engineers at the thirty first annual meeting of the Optical Society of America early in October. Research Physicist Doris L. Caballero's paper covered multiple layer lens coatings. Chief Optical Engineer Paul Foote and his assistant, Dr. R. A. Woodson, delivered a paper concerning the interchangeability of lens elements and components. Chief Research Engineer M. G. Townsley discussed the construction and use of a device for measuring camera lens focusing dimensions.

Ampro Back on the market once more is the Model A-8 projector, produced by the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill. The model offers 500 watt illumination, flickerless pictures at slow speed and both still and reverse operation. It works on both AC and DC 105-125 volts and is provided with a one inch *f*/1.6 coated objective.

Pictorial The purchase of three new films from Tri-Continental Pictures, Inc., has been announced by J. Milton Salzburg, president of Pictorial Films, Inc., RKO Building, Radio City, New York. The series is a musical one, in which the United Nations String Quartet plays several compositions and excerpts.

Pictorial has just published a twelve page booklet, containing reprints of articles by Mr. Salzburg that were previously printed in *Photographic Trade News* during 1946. Entitled *Why Is the Future of Home Movies Important to You?*, the pamphlet is available to dealers and all members of the 16mm. industry upon written request. The publication stresses effective merchandising suggestions.

Weston Master II
CINÉ EXPOSURE METER
RELATIVE BRIGHTNESS
WESTON

• Weston's Master II Cine has an altered dial and a sharp viewing angle.

Telefilm With a gross business this year double that of 1945, Telefilm Studios of Hollywood have decided to float a $1,500,000 stock issue, the first in the history of the company. Other Telefilm expansion plans include new stages, cutting rooms and laboratory space.

Craig The Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, has been authorized as the western distributor of "Sphero Lux" lens attachments and filters. Craig will also distribute the line to Alaska and Hawaii. The products are manufactured by Jandor, Inc.

Craig has also arranged similar distribution rights for the products of the National Instrument Corporation, whose Photospot and cold light enlarger are now available.

Eastin Two 1947 16mm. sound film catalogs are now being distributed by Eastin Pictures Company,

[Continued on page 443]

A TITLER AND MASK BOX

Directions for building a cine utility

CHARLES E. MASON, ACL

HOW would you like to own an inexpensive "gadget" which will title, wipe, fade and mask, both easily and serviceably?

The mask box assembly in Fig. 1 is the answer to your needs.

The construction of this special effects and titling machine is not so difficult as it would first appear. Several of the clamps, nuts, screws and rods can be bought for a small amount of money from any hardware store. The necessary spools may be taken directly from a roll of still film or cut from a broom or mop handle. The mask box itself is made of tin, soldered together at the joints, and the winding handles can be formed from a small piece of heavy wire. The expense of the whole assembly, made at home, would be negligible.

More specifically, the working aperture of the mask box itself should measure 2 inches at A, 1½ inches at B, 1¼ inches at C and ⅞ of an inch at D. The horizontal length, E, should measure a minimum of 3 inches for an 8mm. camera and 5 inches for a 16mm. camera. The masking box then tapers into a round tube, to fit the lens barrel. At this tapering point, F, slits must be cut into the top and the bottom of the junction, as these are necessary to the operation of the fading and vertical wipe device.

The hood mounting bracket, G, seen at the *right* of this figure, should have a slanting top which is soldered to the under side of the masking box, should be made from rigid sheet metal and must be able to slide along the rods (H) attached to the camera base.

These supports for the device can be made from solid brass curtain rods or other small tubing. They are attached to the camera by means of another bracket, I, which has a hole in its center. For hand holding, the mask box assembly is attached to the camera by means of a wing nut which fits into the tripod socket in the camera's base. For tripod shooting, the tripod screw replaces the wing nut. This arrangement can be adapted to all different makes of cameras.

The brackets, J, which hold the winding rollers, can be made from any pliable metal. Here again, as at F, slots must be cut into the mask box as guides for the film negative title strip. At K, a small flange of tin over the edge is sufficient to hold masks when they are to be used.

The variety of effects and titles which can be made with this device is endless and limited only by the filmer's imagination. Masking is the easiest of the effects to accomplish with this assembly. In Fig. 1, the completed masks are inserted in the device at the open end. Here, again, any design which suits the filmer's fancy can be used.

As a titling unit, it can be used for titling outdoor shots during the actual filming, as in vacation and travel movies. Another aspect of the "gadget" is that the wiping and the titling units can be used in conjunction, therefore correlating each other.

[Continued on page 438]

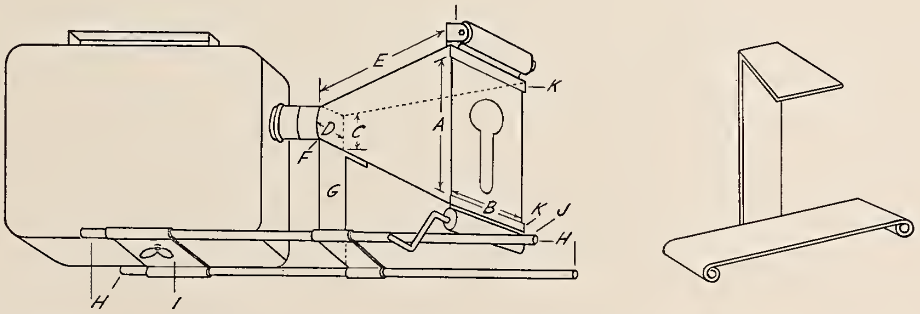


Fig. 1

• At the left, the drawing illustrates attachment of your completed mask box assembly, prepared for titling with a mask; at the right, extra support for the "gadget."

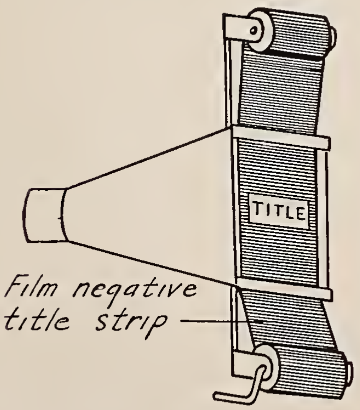


Fig. 2

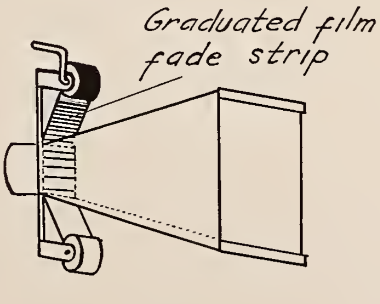


Fig. 3

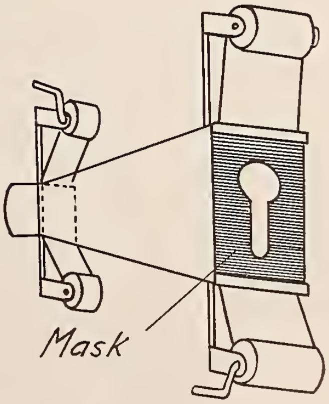


Fig. 4

• At the left, the assembly is rigged for titling; in the center, the machine is completely prepared for fades or vertical wipes and, at the right, all the effects possible for the device have been added; the titler, wiper, fader and the mask itself.

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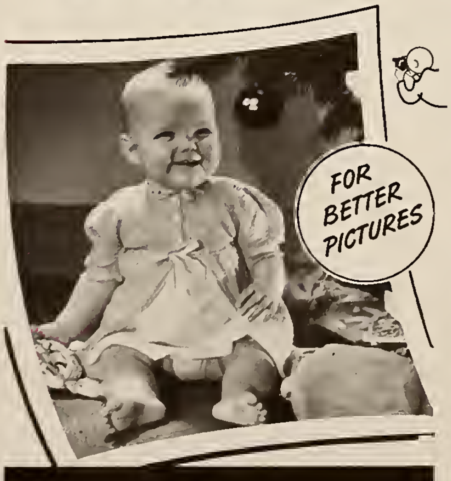

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Why join a movie club?

[Continued from page 431]

example, heard specialists lecture and demonstrate on the subjects of exposure, titling, filters, continuity, lighting, composition and makeup. We also have our own discussions of these and other subjects, and it is always valuable to hear from some fellow member about his experience with a particular problem.

A highlight during the year's program has always been "gadget nite," when every one has had the opportunity to see what the other fellow has built as an accessory to his movie making.

Programs have been devoted to every phase of our hobby, even including one called "Helpful Little Hints," in which many beneficial suggestions are demonstrated and explained.

The movie maker who wants to get the most out of his hobby is always looking for film subjects and ideas. Where could one find a better source than at a club meeting, where he can see what the other amateur has done and learn how he did it?

For instance, when our youngest boy was nearing the time for his first trip to the barber shop, I was toying with the idea of filming the historic event. But where could I find a shop that would cooperate and how much of an ordeal would be involved? The problem was quickly solved by letting my wants be known at the club. One member had located a children's barber shop and had made just such a film. At the next meeting, the film was shown and the maker gave all the pertinent facts regarding its production. Our film library now contains the records of our two little boys' first barber shop experience, and, to us, they are priceless.

It was at our club meeting that I first realized what proper titling could do, even to a mediocre picture. Also, I learned how much improvement could be attained by accompanying projection with musical backgrounds.

The benefits which I have received as a member of the Los Angeles 8mm. Club are endless, and I know that I should not have my library of personal movies had I not joined a movie club and entered into its activities. Cooperation, the sharing of knowledge, was the keynote.

Here then are the reasons why I suggest that you join a movie club. If there is none in your community, organize one. The Amateur Cinema League will assist you in the details. From the League you can get, without cost, suggestions for organization, serviceable by-laws and advice about programs, as well as films from the special Club Film Library which that organization maintains.

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Closeups—

What filmers are doing

Lassie, that patrician glamor girl of the canine world, again is back on the silver screen, after her triumphant debut in *Lassie Stays Home*, a 1945 Ten Best award winner. This year's production—by Gladys and Raymond J. Berger, ACL, of Cheektowaga, N. Y.—is entitled *The Magnificent Accident*, and in it the acting honors are split about equally between Lassie and little Arlene, the Bergers' not too old eldest . . . Lassie, by the way, just did finish the production schedule before retiring for a seven ply blessed event.

People and Places: Theodore Huff, famous some fifteen years ago as the amateur producer (with child actors) of such delightful satires as *Hearts of the Golden West* and *Little Geezer*, has been appointed by New York University as an assistant professor in its Department of Motion Pictures . . . George A. Ward, ACL, a veteran staff announcer on New York's own station, WNYC, is the lyric writer for *Sleepy Head*, a lullaby recently published by Carl Fischer, Inc. . . . Frank E. Gunnell, FACL, has presented *While The Earth Remaineth* on the William T. Davis Memorial lecture programs of the Staten Island Institute of Arts and Sciences.

In From Overseas: We had a pleasantly salty chat recently with Dr. Robert P. Lawrie, ACL, of Greenock, Scotland, who is rounding out a tour of duty as staff physician on the Anchor Line's new M/S *Agidia* . . . Arriving on the same voyage was Leycester Anderson, ACL, of Leith, Scotland, for an extended business tour of key American cities.

• Lassie, talented dog of the Bergers, poses nonchalantly for her public.

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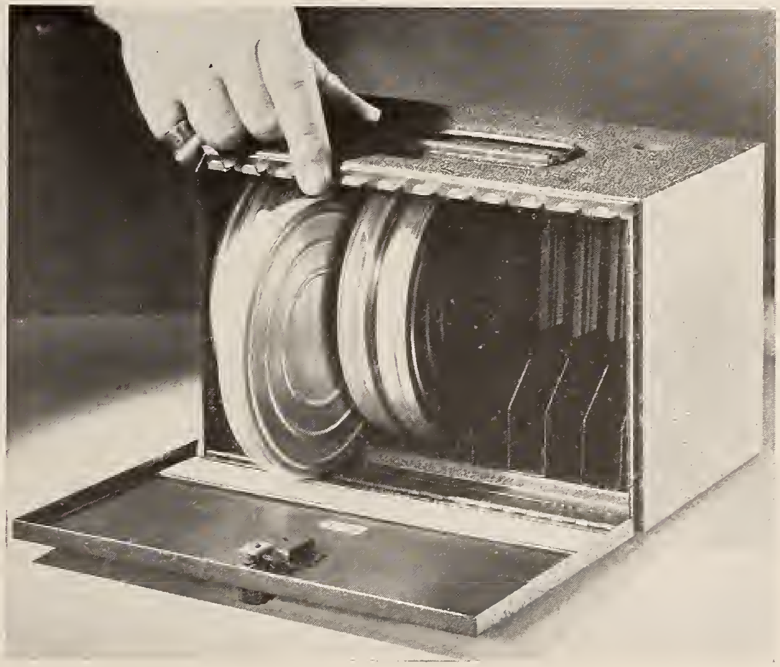

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A folk tale film

[Continued from page 424]

place in the Swiss Alps. To the perfection of the "set" we were also fortunate in adding the atmosphere of Switzerland, for some of our Swiss friends even went to the extent of acting in our picture in native costumes. This added greatly to the authenticity of the movie.

The Alpine Vixen is not without certain camera tricks made necessary by the fact that some of the action took place in crystal caves. The problem of filming the actors inside a sparkling cavern was puzzling until I decided to use miniature quartz crystals and to double expose the characters into the scene afterwards. Another device worth mentioning was the method of obtaining the proper effect for the roof of the cave which was supposed to glitter with gems. Rather than spend a great deal of time in building a miniature cave, I merely laid the crystals on black felt and turned my camera upside down. When I had completed the "cave," the actors were filmed by double exposure against a black background, which completed the illusion. When we finished this operation, the "Vixen" was shown walking through a cave with glittering crystals of many colors.

A picture dealing with mountains had to have mountain climbers who practice a highly technical art. Leslie Green, who did a very good job of portraying the young villager who falls to his death, was coached by some of the experts of our local mountaineers club. The apparently dangerous climbing that he did in the scenes where he follows the girl up the mountain was actually not as hazardous as it looked.

We selected a very small bluff that had suitable rock formations and we filmed Leslie, from various angles, over and over again on the same cliff. This gave the impression that he climbed to great heights before his tragic fall. All the time he was climbing, he was being advised and cautioned by mountaineers who had sufficient experience to hold their own in genuine Alpine country. Every step was carefully planned, and the finished sequence had quite good continuity, considering the many changes of camera location that were necessary to make the scene.

When we had finished shooting the picture, we realized that the obviously complicated story had to be explained by some sort of commentary. This was written and spoken by my son, Harry. It adequately explained the actions of the characters surrounding the bewitched mountain girl. The narrative, as used in the picture, was presumably the voice of the young traveler, who was played in the picture by Harry. For additional sound we also used authentic Swiss music, supplied by one

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of my friends on an accordion.

The music was arranged to fit the mood of the picture and to complement the actions that take place on the screen. It was recorded on a sixteen inch disc played at 33⅓ revolutions a minute, and both sides were used. The record was made at one of our local radio stations with the aid and cooperation of its staff. While recording the commentary, we projected the picture on the wall of the studio and followed the action in music and words, to insure that the timing would be correct. With the completion of the record our picture was finished.

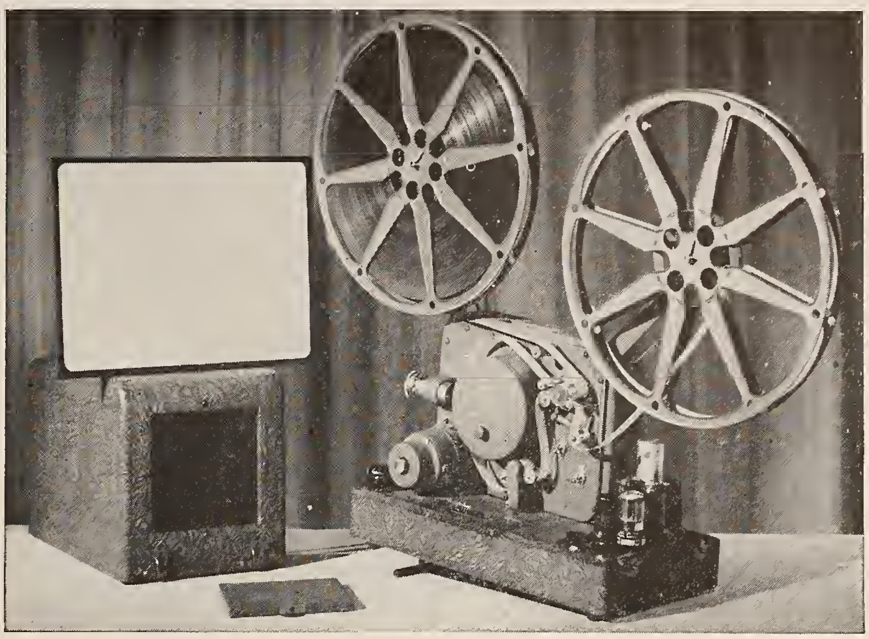
In every cinematographer's life there is some disappointment, when the results are not proportional to the work he has put into his filming. Occasionally, however, a truly unique reward is achieved to spur him on. For me that spur was to have our film chosen as one of the Ten Best in the 1945 Movie Makers contest. When that happened, I just patted my camera and said, "Old friend, shall we try it again next year?"

Snapshot vs. movie shot

[Continued from page 423]

cially across strong vertical lines such as those of a building. It is better to get back far enough to include the entire building in your camera frame, and then to shoot it with the camera in one position. If this is not possible, break up the picture into three or more separate shots, beginning with a steady shot of the top of the building, followed by a shot of the central part, and ending with one of the lower part, showing the doorway.

Early in your movie making you probably will realize that cine camera lenses are limited in their angle of view, compared to those of average still cameras. This limitation makes it difficult to take certain types of pictures. For example, in making a snapshot of a group of persons, the usual procedure is to line them across in front of the camera and to click the shutter. That is one type of picture which definitely should not be attempted with a movie camera. For the field of view of the 16mm. camera's standard one inch lens (one half inch with 8mm.) is not wide enough to get everybody in the picture unless you go back quite a distance. Then, if you do, you are too far away for an effective shot. The tendency of the novice movie maker, making this kind of scene, is to "pan" his camera from one side of the group to the other. The result will be disappointing. The best solution to this problem is not to line up your people in one big group, but to take separate action shots of the persons gathered in small groups conversing, or doing various things which will help to make



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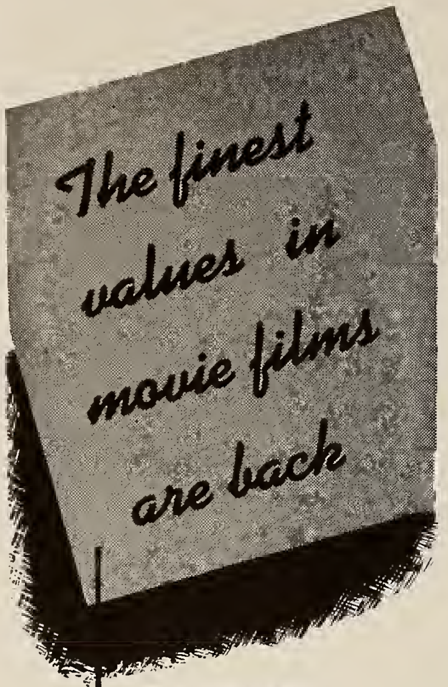

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With movies, more attention must be paid to the framing and background of your shots than with "stills," because, once a movie shot is made, it cannot be altered. The negative of a "still," on the other hand, can be controlled by cropping, dodging, retouching or vignetting during the enlarging process. Of course, in the movie shot, some frames can be cut out and discarded, but nothing can be done to change the individual pictures themselves.

In closing, let me admonish all of you new cinematographers, who want to make good movies, to consider carefully what you are going to film before you touch the button or lever on your movie camera. Do not waste your film by shooting haphazard scenes as you would still pictures. Decide what you are going to take and in what order—then, do not be a film miser, but rather give it the "long count."

A titler and mask box

[Continued from page 433]

For titling, No. 127 film is used, which is slightly larger than the working aperture. This, however, causes no difficulty, as the slits in the opened end of the mask box have been made large enough to accept this film size.

These title strips may be either still camera negatives, color transparencies, or written and printed letters on a length of clear celluloid. Fig. 2 shows the titling strip ready for action.

In using the still camera negatives, if you wish a title with white letters, you film black letters on a white background. When the resultant negative is used in the mask box assembly, the scene you are filming appears through the letters themselves, framed on the sides by dark areas. In this case you would want to make your letters very large.

If you wish a black lettered title, you film white letters on a black backgound with your still camera. Using this negative, you can shoot a background scene through the clear film base surrounding the black letters.

Color transparencies or pieces of clear celluloid with printing or writing on them may be used in the same way. Since the movie film is reversed in the process of development, the net result is the titling strip plus the background you are filming. It is what you see through the viewfinder. The celluloid would, of course, be used for scroll titling.

In Fig. 3, the machine is completely prepared for fades or vertical wipes. Here the film strip is threaded between the lens tube and the hood, rather than at the larger end of the mask box assembly. In this process, the graduated

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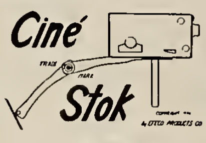

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film fade strip would have to be wound or rewound while the camera was running, in order to give the effect of a wipe or fade.

For a temporary wipe strip, a piece of celluloid masked with opaque Scotch tape would do the job admirably. Just mask that part of the celluloid which is in direct relation to the black movement on the screen.

In order to have a more permanent wiper, however, which will not come unmasked during the filming process, use a strip of No. 135 still film.

In this case, since you wish a negative instead of a strip of clear celluloid, mask off in a darkroom the opposite of the wipe design which you desire. The unmasked section is then exposed for complete opacity and the entire strip, now unmasked, is developed as a negative. This method of masking sensitized still film enables the cinematographer to get any wipe or fade effect that he desires.

As amateur movie makers can see by an inspection of Fig. 4, the titling mechanism and the wiper and fader can be used in conjunction, and, if desired, the masking device may top the effect off.

Focusing may be a problem when the assembly is being used for titling, since the title itself should be filmed in sharp outline, with the background naturally somewhat softer. For cameras which cannot focus this closely, use of a suitable diopter lens is indicated. A lens with a diopter rating of six and one half would probably be that called for.

When using this "Jack-of-all-effects" assembly, one basic thing should be remembered. There can be such a thing as cluttering up a movie with too many fades and wipes to the detriment of the fluidity and understandability of the picture. All good things have their limit, but a little good spice often goes a long way.

Metering incident light

[Continued from page 425]

indicate that, when the light comes from one side, twice normal exposure is required. Under side light the Norwood meter also registers one half as much light, and so indicates twice normal exposure, by virtue of the fact that cross light illuminates only half of the Photosphere. For back lighted subjects, the manufacturers of color film recommend four times the normal exposure for front light. The Norwood registers this light condition just as accurately as it does all the others and throws in for good measure the action of any light reflected from nearby objects.

These comparisons between the meter and the printed guides have been introduced to show that exposures ob-

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tained with the Norwood Director follow accurately the recommendations of color film manufacturers. It goes without saying that the meter will cover a myriad of conditions that the guides cannot possibly anticipate or even describe. The guide is little help to a person filming under trees, late in the day, on the beach, using reflectors; but the Norwood will indicate just as accurate an exposure in these instances as it does in more usual situations.

And, what is extremely important, it assures this accuracy with the utmost ease and directness. Using the Norwood Director is simplicity itself. The meter is held at the subject; however, the hemisphere is pointed not at the subject but is pointed at the camera. In this way the Photosphere is illuminated by the same light that falls upon the subject. If the cine model is used, the meter indicates directly in *f/* stops. The universal model reads light values which are converted into *f/* stops by means of a dial on the back of the meter. The universal model is designed for use with either a still or movie camera and for professional motion picture work.

For filming landscapes it is not essential to hold the meter at the subject position, but it must be so held that it receives the same light as the subject. Usually it can be held at the camera for general exterior filming, but, if reflectors are used to brighten the shadows on the subject or if the subject is in a different light condition from anything else, the meter must be held at the subject position and pointed at the camera.

An interesting observation is that the meter indication is always steady, even though the meter is turned through an appreciable angle away from the camera direction. In other words, the meter does not have a critical directional sensitivity, which means that it is very easy to use. It is not necessary to tilt it up or down to correct its readings.

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Amateur clubs

[Continued from page 430]

first fall program presented by the Philadelphia Cinema Club. Also screened were *Alaskan Adventure*, *Fish For Two* and *Glendenning Rock Gardens*, all by William W. Chambers. A later meeting was devoted to an exhibition of members' gadgets and to GI travel films by Fred A. Murray.

Lessons for Westwood The school of cine instruction established by the Westwood Movie Club, in San Francisco, offered as its third lesson a demonstration of editing techniques, by George Loehrsen, and a discussion of continuity principles by Dr. I. C. Gobar, ACL. Eric Unmack, ACL, has replaced Don Campbell, ACL, as director of the teaching series. A recent regular program has featured a discussion on the use of exposure meters, by Leo M. Kerkhof, ACL, and a screening of *San Francisco Fair*, by Al Solderman.

For Albany *Mexico in Color*, by Joseph K. Ross, opened the fall season for members of the Amateur Motion Picture Society of Albany, ACL, meeting in the New York capital's Institute of History and Art. *Composition*, a discussion by Mrs. Eva Garner, illustrated with Kodachrome slides by Dr. Reginald Van Woert, was the highlight of a later program which was rounded out with a screening of *Squeaky*, by Walter Bergmann, ACL, first place winner in the late American Humane Association film contest.

Los Angeles 8's Feature of the first fall meeting of the Los Angeles 8mm. Club was a screening of *God of Creation*, a time lapse study produced by Erwin Moon for the Moody Institute of Science. Seen on the same program were *At Christmas*, by Sylvia Fairley; *Coast to Coast*, by Herman Hack, and *Reaping The Raindrops*, by L. B. Reed. There was a fifty foot informal contest scheduled for last month's meeting.

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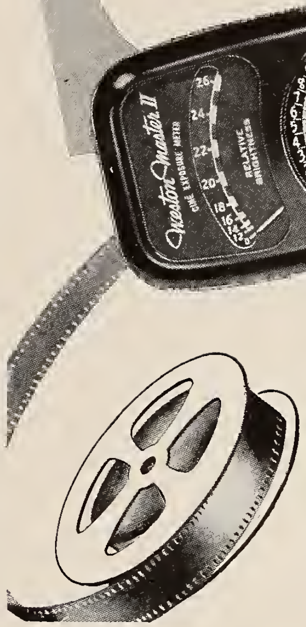

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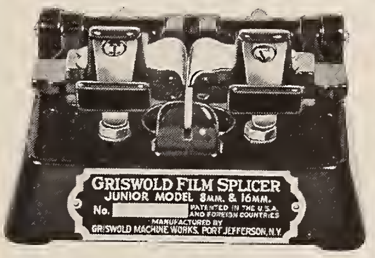
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WHAT IS NEWS VALUE?

F. N. BARBARIN

AMATEUR filmers often ask what is news value in a movie.

One answer is that news value is any element in a picture that makes it more important to the audience than it could possibly be without that element. News value makes you see instantly more than the actual scene, and beyond that scene to vistas limited only by your imagination. It is the big ocean liner contrasted with a small boy in the foreground holding a ship's model. It is the enormous food truck halted by a policeman, to let an old woman with a market basket cross the street. It is your small daughter on her birthday, struggling to arrange an adult hair do for the occasion.

You may say that this kind of thing is far afield from what you understand as news; but it is what gives value to the news by pointing it up. If you, as an amateur, find this news value hard to get, you are not alone, because professionals spend long hours in hunting it. Newsreel companies reject thousands of feet of film from their correspondents because news value is lacking.

When Eugene W. Castle prepares his annual News Parade, he and his editors think further into news and news values than many of the most imaginative and alert news filmers. Present interest in an event must be weighed against its probable future interest, since the films will be shown for years to come. Yes, in this country there have been widespread strikes and other happenings that absorbed our interest at the time. But balance these against the Bikini atomic bomb test, the creation of thirty two new cardinals in the Roman Catholic Church, the Paris peace conference and the aftermath of war all over the world. The Bikini test may revolutionize naval construction; one of the new cardinals can someday become Pope; Paris may be the beginning of a great peace or the end of hope.

Just as editorial acumen is needed in preparing the News Parade, so is imagination called for in amateur filming. The amateur does not get footage of the great news events, but he can see to it that what he does get has wide human appeal. The 1946 News Parade reports the beginning of a new era, and it tries to look into the future and to reject the less important in favor of the historically significant. So can the amateur filmer try to choose from among the happenings of his own era in his own home those which will, in years to come, mirror his time with fidelity.

We as editors of world news hope that you will put into your movies that timeless interest that we work so hard to put into ours. Good luck to you.

• A satiric combination—palm trees, native huts and the atomic produced geyser—points up the news of the advent of a new life for mankind.

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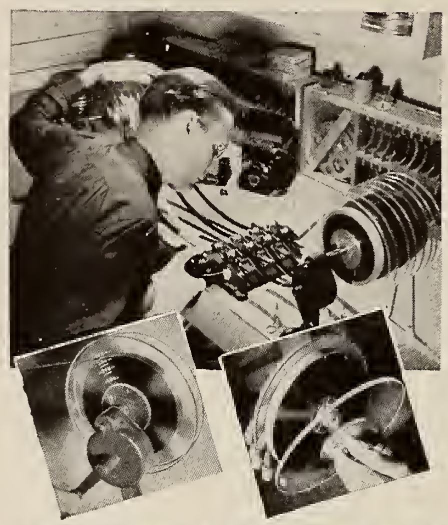

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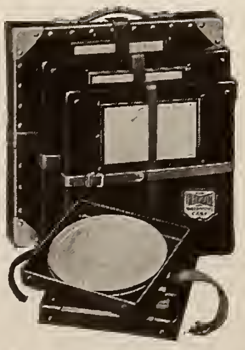

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Practical films

[Continued from page 427]

COMBING THE CAMPUS

The shaded greens and Early American charm of the University of North Carolina have been caught in Ansco Color by William Robert Coulter, ACL, in his film, *Carolina in Color*, a 16mm. place study of his alma mater that runs 200 feet. The camera follows a student painter, in the person of Martha Rice, as she makes the rounds of the beautiful campus with brush and palette.

A comparatively new filmer, Mr. Coulter has put his cinematics to good use with two other studies of his university as well as an interesting treatment of Washington, D. C. *The Memoirs of a G. M. Assistant* was designed to show the activities of the student union at North Carolina; and in *Alice Goes Awandering*, the dream device is used to take a modern Alice through the wonderland of the nation's capital.

An English major at the University, Mr. Coulter has written an appropriate narrative for each of his films, and he has an ambitious schedule planned for his production unit, Empire Pictures. The campus, he has discovered, is a happy hunting ground for the amateur cinematographer.

News of the industry

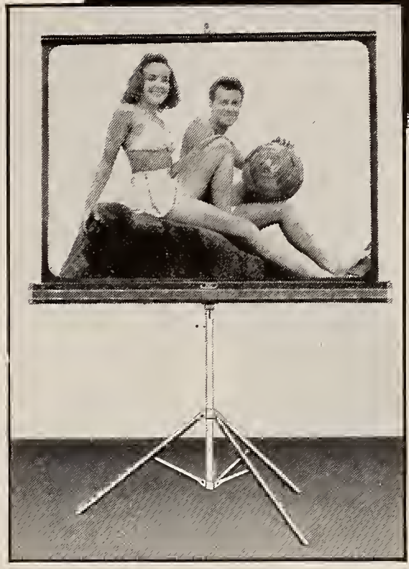
[Continued from page 432]

through their offices in Davenport, Iowa, and Colorado Springs, Colo. One catalog is devoted to entertainment films, the other to instructional subjects. The entertainment catalog runs to 104 pages, with 275 illustrations, while the educational publication is ninety six pages in length and describes 329 selected films.

A special feature of the entertainment catalog is a section devoted to the history of Eastin Pictures Company, which is celebrating its twentieth anniversary this year. Eastin is also preparing a third catalog, dealing with religious films, and also a list of Christmas short subjects.

Photo-Tech Photographic Technicians, Inc., located at 1812 Piedmont Road, Charleston 1, W. Va., are once more back in the business of editing and titling films, both in the 16mm. and in the 8mm. fields. Their studios provide a wide range of new backgrounds and lettering types.

Radiant An unusual idea in screening has been developed into a practical product by the Radiant Manufacturing Corporation, 1174 West Superior Street, Chicago 22, Ill., with the release of a new combination of screen and painting, which allows the screen to be continually ready for use



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*Other new exclusive features are a distinctive *Octagon-Shaped Case* for greater strength. "*Slide-A-Matic*" fully enclosed *Locking* for simpler height adjustment and stronger *Ridge-Top Legs*. Write Dept. 11MM for new circular!

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and yet does not allow its presence to be obtrusive. The result is accomplished by concealing a dustproof projection screen in the upper section of the frame of a painting reproduction. The screen is lowered by a nylon cord; when it is not in use, the painting alone is visible. Called Pict-O-Screen, the product is suitable for use in any part of the home.

Bettner A new Cine-Rule for cinematic calculations has just been released by Bettner Films, Box 1064, Church Street Station, New York 8, N. Y. The Cine-Rule is invaluable in shooting, projection, titling, editing, special effects and scenario planning. It is 8" by 3¾" in size, printed in two colors on ten ply enameled stock and waterproof jute. Precision cut throughout, the Cine-Rule comes in three styles for 16mm. silent, 16mm. sound and 8mm. single film.

Eastern Film Supply A series of four *Piano Reflections*, played by Arthur Koch, is currently being distributed by the Eastern Film Supply Company, 2 Westminster Road, Baldwin, N. Y. The series covers compositions by Tchaikowsky, Chopin and Johann Strauss.

SMPE The sixtieth semi-annual convention of the Society of Motion Picture Engineers was held from October 21 through October 25 at the Hollywood-Roosevelt Hotel in Hollywood. During the various sessions, a record number of technical papers were delivered on over sixty subjects, ranging from new "blooping" devices to the practical application of the Zoomar lens.

Special Printing A series of special services in the field of 16mm. optical printing is now being offered by Donald Manashaw, at 645 Screenland Drive, Burbank, Calif. Besides the customary tricks of creating fades, wipes and dissolves to order and the superimposition of titles on selected footage, Mr. Manashaw is equipped to speed up or to slow down critical action, to freeze a selected frame or to print existing action in reverse. Of particular interest to the advanced amateur should be his ability to eliminate edge fog or a dirty frame line from valued footage, as well as an arrangement for printing closeups from existing medium shots.

Cinemart Andre H. Carbe has joined the staff of Cinemart, Inc., 565 Fifth Avenue, New York 17, N. Y. Before the war, he was story editor of the RKO Hollywood Studios and, at one time, was assistant to Josef von Sternberg at Columbia Studios. Mr. Carbe has been in motion pictures for thirteen years.

International subjects and social issues at home are the chief concern of Cinemart at the moment. The company is also working on concert and dance shorts.

Three Dimension A slide and slidefilm projector that takes only two seconds to shift from slide films to slides is announced by the Three Dimension Company, 500 North Dearborn Street, Chicago 10, Ill. Pressure plates have been eliminated, and it is no longer necessary to realign the condensers during shifts. Slides are automatically centered despite variations in thickness. Uneven hand lens adjustment is eliminated by a new micro-focus lens knob. Known as the DP 300, the model is equipped with a reverse slide film mechanism that cannot damage film.

Aurora A portable tripod projection screen and an easel type screen are the first products of a new manufacturer of photographic equipment, Aurora Industries, Inc., 219 West Chicago Avenue, Chicago 10, Ill. Founded by two ex-servicemen, David M. Klein and Walter N. New, the company is going to devote its activities exclusively to photographic specialties.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1946.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Roy W. Winton, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York 17, N. Y.; Vice President, John V. Hansen, The Shoreham, Washington, D. C.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ROY W. WINTON, Editor.

Sworn to and subscribed before me this 9th day of September, 1946. (My commission expires March 30, 1948.)
ELIZABETH HEROLD, Notary Public.

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EVERYCHILD'S FRIENDS

Simple Simon, Don Quixote and *Jack and the Beanstalk,* one reel each, are available in two 8mm. versions and three 16mm. editions including sound on film, from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The old fantasies are brought up to date with modern "gags" and well timed misadventures.

POPULAR CLASSICS

Alice in Wonderland, Rip Van Winkle and *The Wandering of Odysseus,* color slide sets, may be obtained in either 35mm. slide film or sets of approximately one hundred individual color slides from Pictorial Films, Inc., RKO Building, New York City. Here, calculated to produce lasting impressions, are invaluable accompaniments for the children's reading schedules.

MIDVILLE & REFORM

Miss Polly, five reels, 16mm. sound on film, black and white, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Romance and the local bluenoses battle it out in the small town of Midville. Judicious use of a handy wine cellar finally throws the verdict to romance.

HAM OPERA

Apples to You, two reels, 16mm. sound on film, black and white, is released by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. Billy Gilbert lends his ponderous frame to a satire on *The Barber of Seville.* Mr. Gilbert plays the classic in a somewhat unusual manner.

THE JEW IN AMERICA

Of These Our People, two reels, 16mm. sound on film, black and white, is available from Horizon Films, 232 West 14th Street, New York 11, N. Y. This is the story of the Jew in America from the colonial days of Nieuw Amsterdam to the present, a history that has needed telling for some time.

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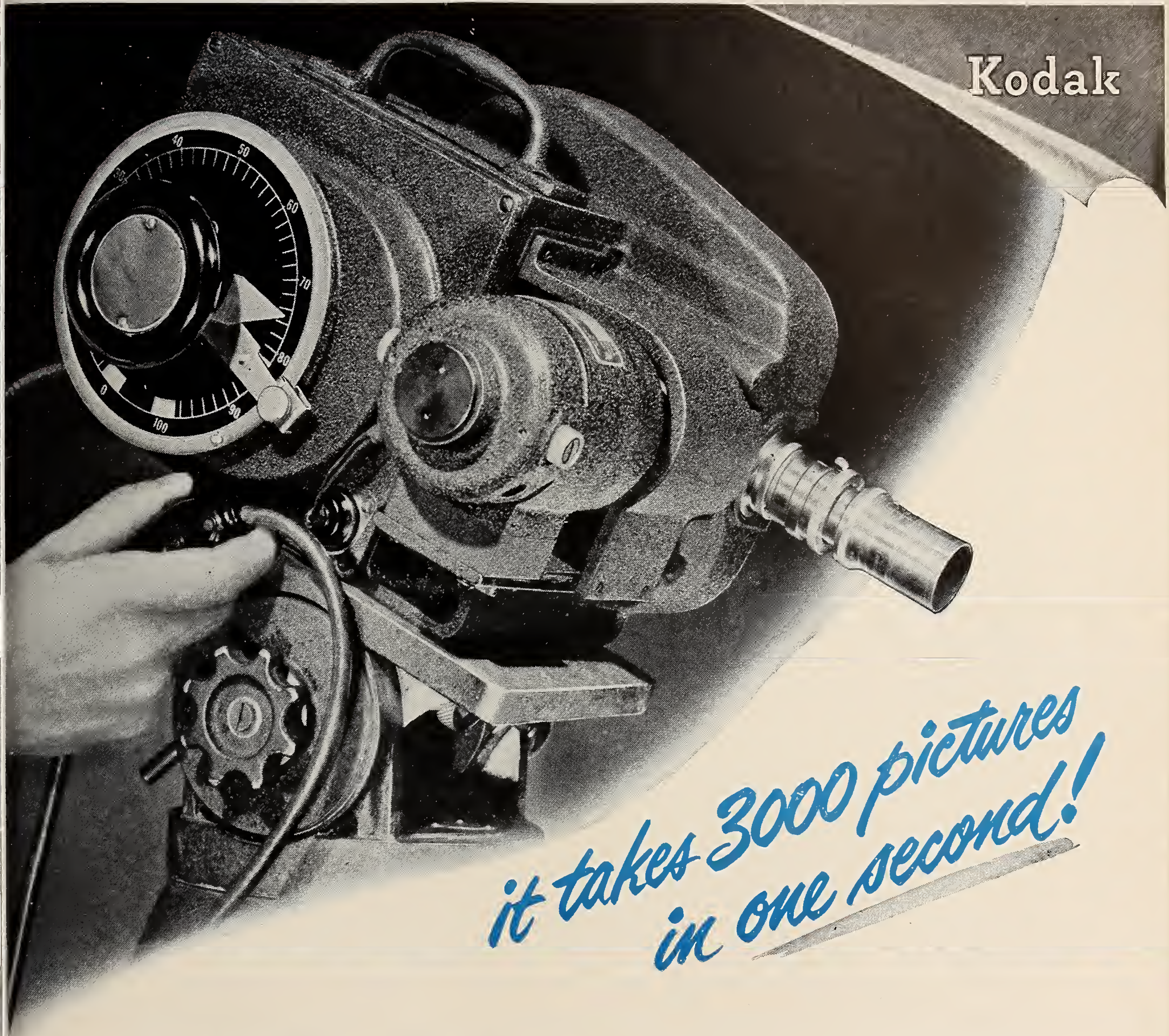

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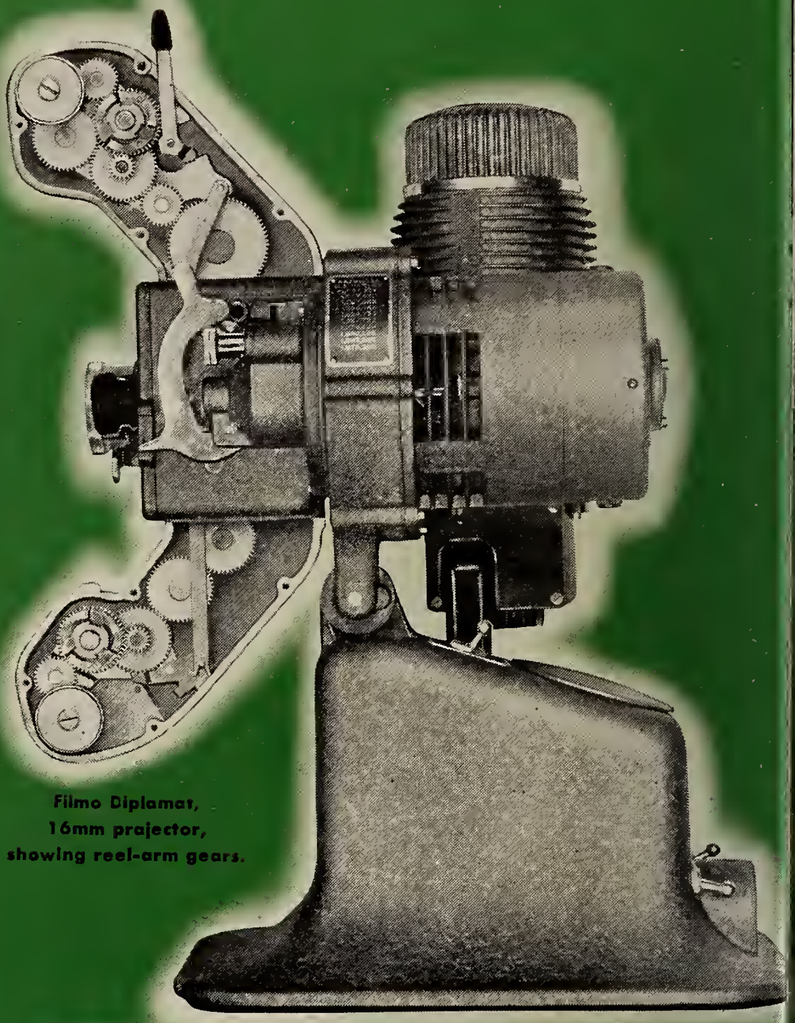
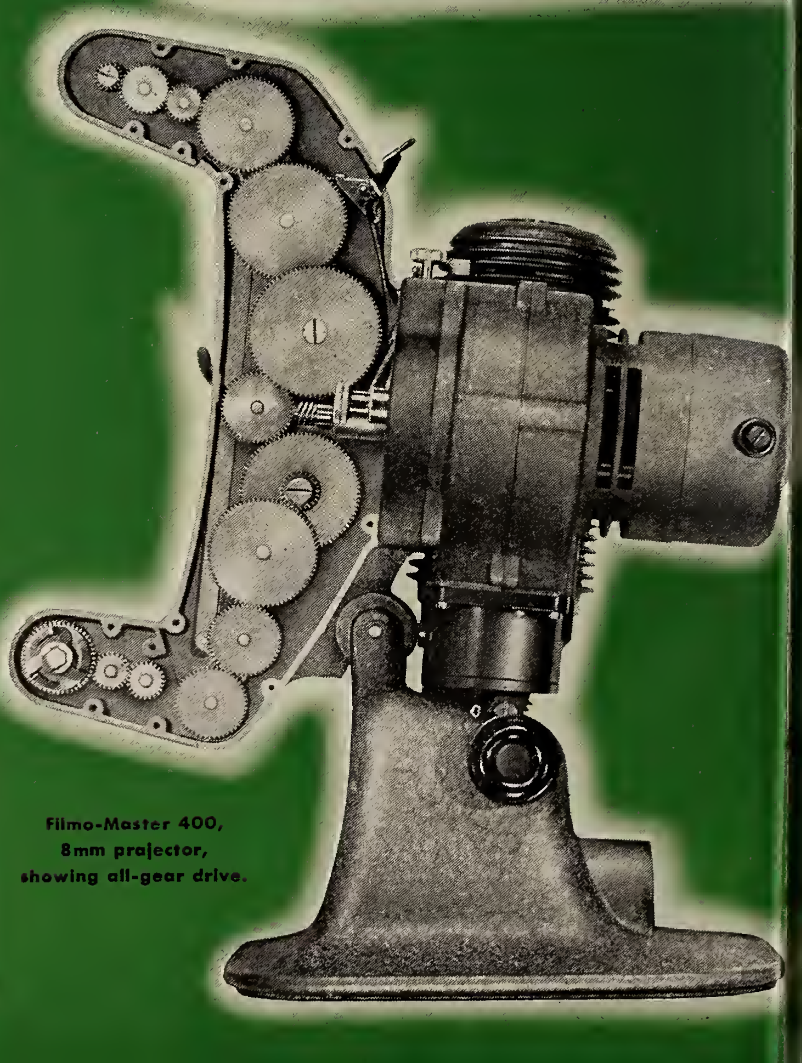


Filmo Diplomat, 16mm projector, showing reel-arm gears.



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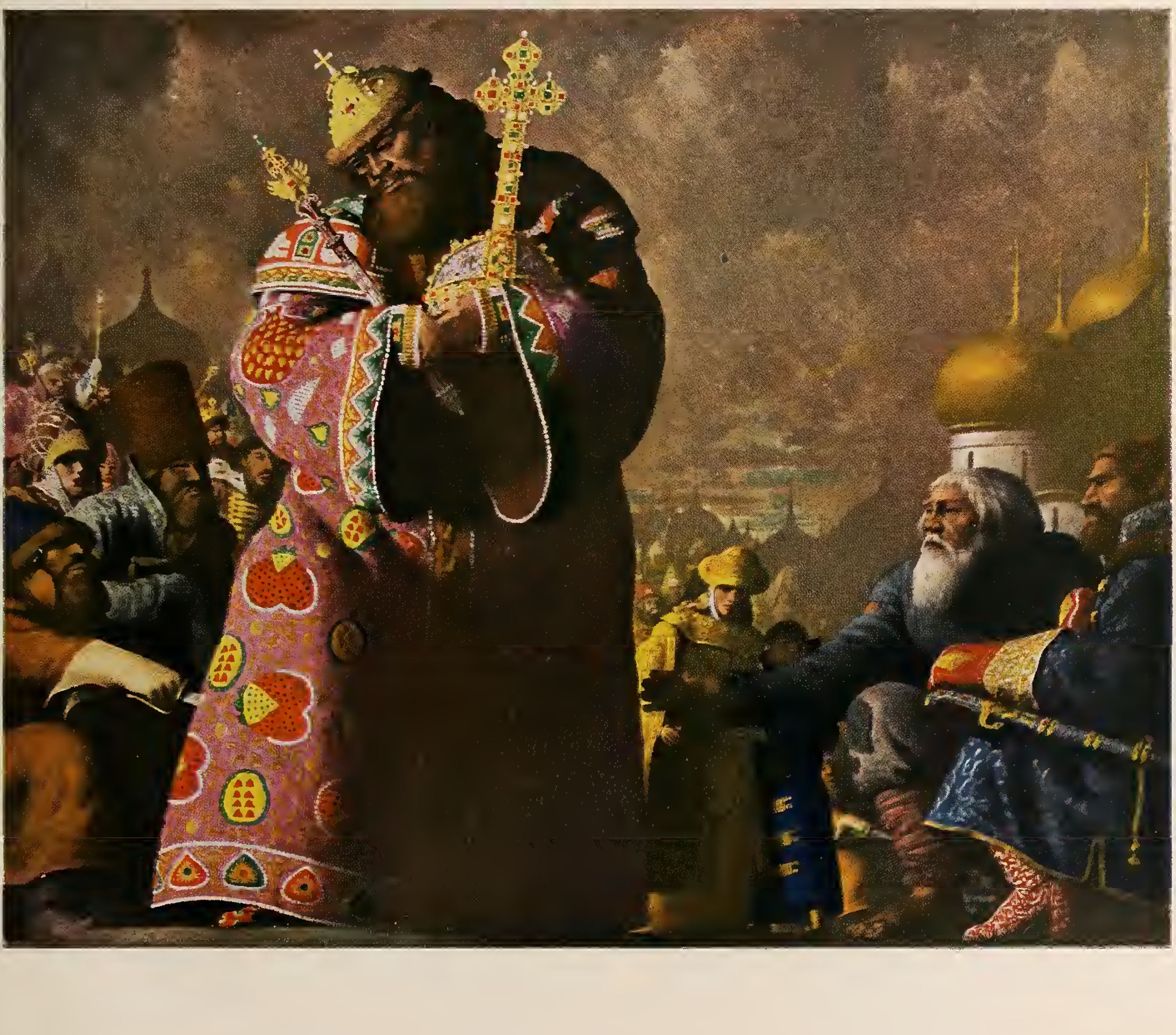

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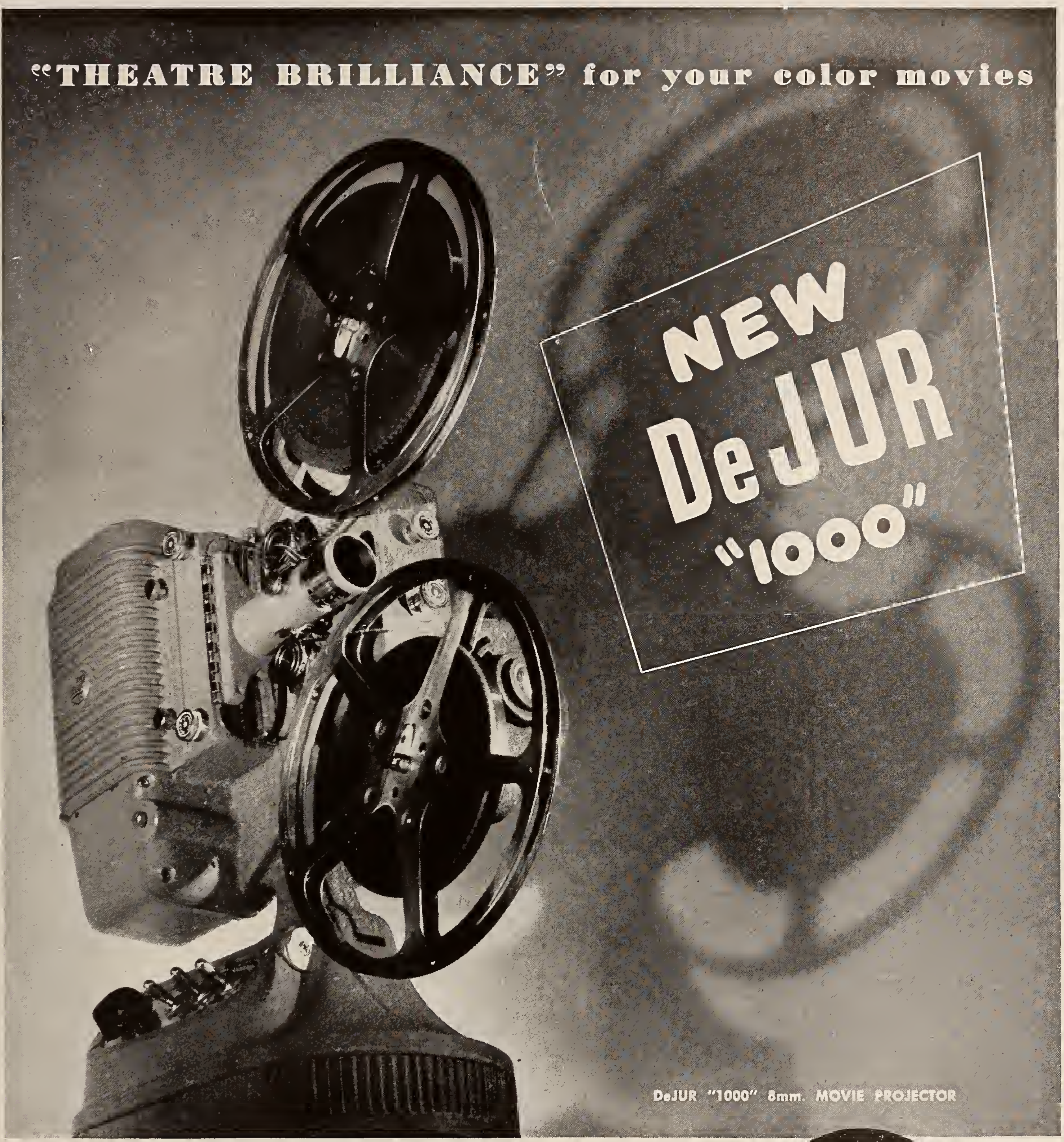
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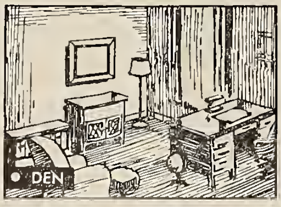

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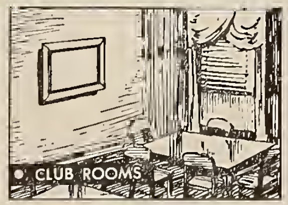

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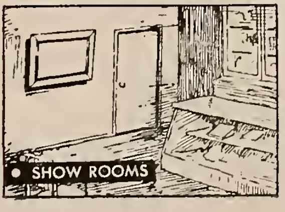

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

CONTENTS

Volume 21 December, 1946 Number 12

Closeups 456

Films you'll want to show 460

From the President, *editorial* 467

The Ten Best and the Maxim Memorial Award 468

Design for giving . . . . *William Howe, ACL* 473

Children and winter sports . . . . *Walter Bergmann, ACL* 474

Shooting snow and skiers . . . . *Vincent H. Hunter, ACL* 475

Amateur clubs . . . . *James W. Moore, ACL* 476

News of the industry . . . . *James Young, ACL* 477

Exposure index numbers . . . . *James W. Moore, ACL* 480

Turntable technique . . . . *Joseph J. Harley, FACL* 481

Practical films . . . . *William Howe, ACL* 482

Family captions . . . . *Frank E. Gunnell, FACL* 483

The clinic 484

Silent movies that sing! . . . . *William B. Laub* 485

Free film reviews 505

Annual index 506

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Harold M. Lambert from Frederic Lewis

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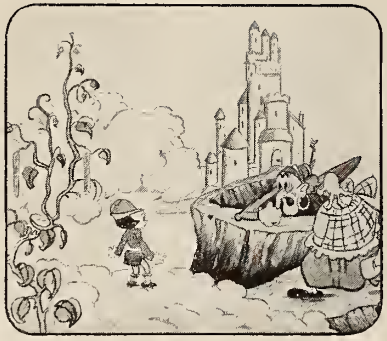

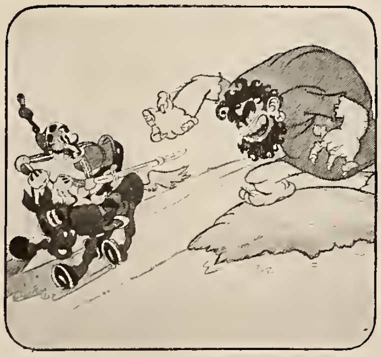

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Closeups—What filmers are doing

One thing in connection with the Ten Best competition that all of us should keep in mind is that it is YOU, the competitors, who actually determine the final results. For it is you who make the pictures. It is your skill, your imagination and your good taste which create that ultimate synthesis which we must then evaluate. If there is a considerable flowering of these qualities among the year's pictures, the standards of judging for that year are necessarily high.

All we, the judges, can hope to do is to "call 'em as we see 'em," with a prayer to the cinematic gods that our sincerity and experience may be equal to the task. For it is a difficult task and one whose responsibilities are only heightened by the inevitable exclusion of much fine footage. To these competitors, then, our annual salute!

Travel films are clearly regaining their prewar popularity with the easing of restrictions. Norman E. Flitters, for example, journeyed all the way from Honolulu, T. H., to record his *Canadian Vacation*. A good deal nearer to his goal, Oscar H. Horovitz, ACL, of Cambridge, Mass., drove north to the Gaspé Peninsula, to make *Canadian Visit*, while M. J. Sucee, ACL, scarcely stepped out of his Ottawan backyard, to survey *Niagara Peninsula*.

• Scene from *Niagara Peninsula*, made by M. J. Sucee, ACL.

Dr. A. I. Willinsky, ACL, however, winged many thousands of miles south from his native Toronto, to record *Picturesque Peru* during an international medical gathering. George Kirstein, of New York City, hit the highways to Florida on his *Quest For Youth*, with Florence Winship, of Chicago, posing her *Why?* against the splendid snows of the American Northwest. . . . Fine footage in all of these.

Story films blossomed more fertilely this year than they have for many. George A. Ward, ACL, for example, gave us a winsome variation of the familiar Maeterlinck theme in *The Silver Bird*, while Charles J. Ross, ACL, did a polished bit of camera work on the improbable plot of *Trapper*. A group product of the Overland (Mo.) Movie Club, ACL, *Camera Widow's Revenge* retails at some length how the hard working wife of an amateur filmer made a secret record of her domestic chores, only to win with it the local movie contest and a new status in her home.

• Scene from *Trapper*, a family photoplay by Charles J. Ross, ACL.

Nature, of course, will always have its devotees in the field of personal motion pictures. Dr. R. A. Albray, ACL, of Maplewood, N. J., has added, with *Winged Beauty*, much notable footage on butterflies and moths to the considerable dossier already preceding his own work. A new twist has been brought to the closeup flower study by Albert H. Duval, ACL, of Galesburg, Ill. Called *Tussie Mussie*, after the Old English words for a guessing contest, the picture presents its many blooms as a bright series of floral question marks.

Human record, too, continues in popularity. From his home at Alplaus, N. Y., Francis Spoonogle, ACL, sought out the neighboring *Shakers of Lebanon*, to produce a straightforward study of this strange religious sect, founded early in the 19th Century. An apt and informative narration accompanies this stark monochrome footage. Emerson Conklin, ACL, on the other hand, turned to a brighter subject in his *Ice Follies*, a competent Kodachrome record of Twentieth Century pageantry not too well adapted to cinematic interpretation. Attractive titling treatment enhances the enforced spatial sameness of the presentation.

• Scene from *Shakers of Lebanon*, made by Francis Spoonogle, ACL.

Among the films we did *not* see in Ten Best competition—and wish we had—is *Ritual in Transfigured Time*, the latest production by Maya Deren, of New York City. An Honorable Mention winner in 1945 with *Meshes of the Afternoon*, Miss Deren has since been awarded the first Guggenheim Fellowship for creative work in motion pictures. *Ritual* has been the featured work in another highly successful series of screenings held, late this autumn, at the Provincetown Playhouse, in the Greenwich Village section of New York City.

Also, we would have given our brand new coated telephoto to have had a look at *Macbeth*, the first postwar production by David Bradley, the Orson Welles of amateur movies. Apparently, Mr. Bradley had been working imperturbably on the script for this colossal effort all during his war years, for he claims to have started on the filming fifteen minutes after getting home—on April 23, which is Shakespeare's birthday. Leading co-workers with him are Thomas A. Blair, director; Rodney Maynard, first cameraman; Robert McKisson, second cameraman, and William Steffy, still cameraman. The finished film will run ninety minutes, with sound track, and you can bet your new Ciné Special that we'll have a full story on it soon in Movie Makers.

• Scene from *Picturesque Peru*, a travel study by Dr. A. I. Willinsky, ACL.

Any time you are inclined to worry about the lasting qualities of your Kodachrome footage, we can remind you that Dr. Herbert J. Rinkel, ACL, of Kansas City, Mo., has screened his *Symphony of the Seasons* more than 200 times—and it is still going strong. Some of the footage is a full eight years old, dating directly from the picture's inception. Selected themes from Beethoven, Dvorak, Wagner and Handel are used in accompaniment.

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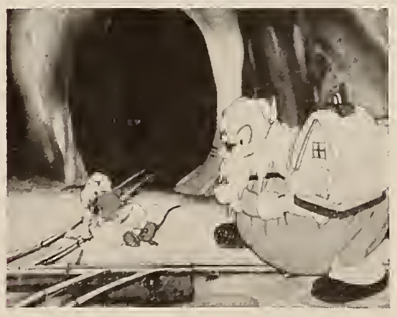
FILMS YOU'LL WANT TO SHOW

16mm. and 8mm. entertainment pictures

■ *Football Parade of the Year,* in two 8mm. editions and three 16mm. versions including sound on film, black and white, is available from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. As we go to press, Castle's annual collection of football highlights is well on its way to completion, though the gridiron season is barely over. Unless there are last minute changes, games covered this year will include Army-Navy, Yale-Harvard, Northwestern-Ohio State, Notre Dame-Iowa, Illinois-Pittsburgh, Cornell-Dartmouth, California-Stanford, and Georgia Tech-Duke—some of which should satisfy "fans" from any section of the country. It's a superb way to recapture those crisp, satisfying Saturday afternoons, whether you take your games straight or over the radio.

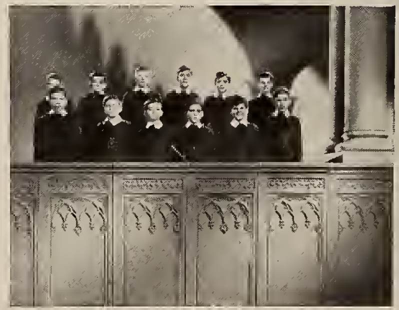


■ *Alias St. Nick,* one reel, a cartoon in both 8mm. and 16mm. sound and silent versions, black and white, is released through Pictorial Films, Inc., RKO Building, Radio City 20, N. Y. Like most lucky offspring, Little Cheezer is visited by Santa on Christmas Eve. Santa, however, is—quite literally—a wolf in Santa's clothing; his intentions toward Little Cheezer are of an unamicable variety. Little Cheezer sees through it all and, armed with firecrackers, decides on a bit of defensive action. Suitable chaos ends the film, as the wolf, Christmas presents, tinsel and tree become mildly entangled.

■ *Child of Bethlehem,* two reels, 16mm. sound on film, black and white, may be obtained from the Bell & Howell Filmosound Library, 1801 Larchmont Avenue, Chicago 13, Ill. Our hearts all turn to the Saviour at this time of year—we think of Him and sing carols about Him. It's a time of joy, and visual impact can give it a flavor for all ages that perhaps it has not always had. In *Child of Bethlehem,* the story of the birth and early years of Jesus through His visit to the temple at the age of twelve is told in a manner most appropriate to the season and to these hazardous times.

■ *Nosed Out,* two reels, 16mm. sound on film, black and white, may be had from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Both as a writer and as an actor, Irvin S. Cobb was a startling American character. In *Nosed Out,* a Hal Roach comedy, he plays the peculiarly American rôle of a steamboat captain, who becomes embroiled in a wild political election that could only have happened here. Mr. Cobb runs for Mayor, with Benny Baker as his campaign manager. And the fur flies. The whole thing has a nice local flavor, with the forces for good winning out, as is the American tradition.

■ *The McGuerins from Brooklyn,* five reels, 16mm. sound on film, black and white, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William Bendix and Joe Sawyer, known previously to our readers as the central maniacs in *The Brooklyn Orchid,* carry on their confused lives at pretty much the same pace, though they now have a fortune to play with as well as their own startling personalities. This time, Tim McGuerin (William Bendix) is involved in the familiar wife vs. secretary routine, while Eddie Corbett (Joe Sawyer) does his best to straighten matters out. Max Baer and Marjorie Woodworth provide the necessary complications as part of the supporting cast. Mr. Baer was once known as quite a clown in the prizefight world; Miss Woodworth is also known for her physical attributes.



■ *Christmas Carols,* a series of three individual reels, 16mm. sound on film, black and white, is released through Official Films, 25 West 45th Street, New York 19, N. Y. First rate choral groups, filmed against settings that match the mood, present the best known and most popular holiday carols. Each reel contains two carols, including *Come, All Ye Faithful* and *Noël, It Came Upon a Midnight Clear* and *Joy to the World,* and *Hark, the Herald Angels Sing* and *Silent Night.* The series is also available in a special combination reel.

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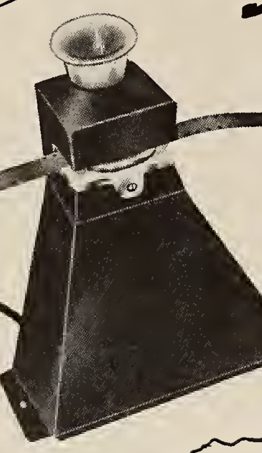

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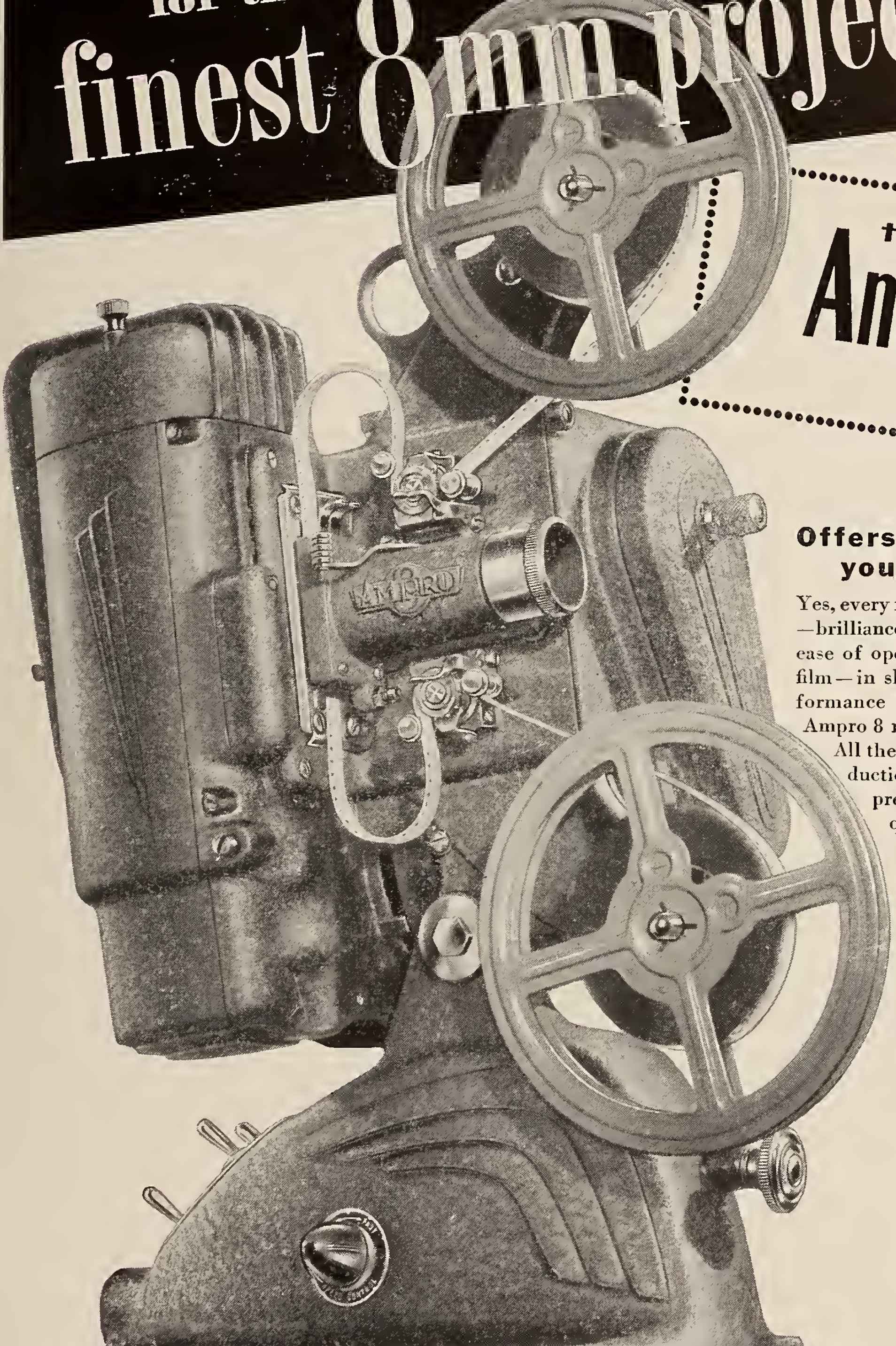

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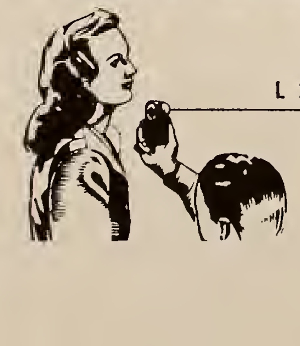

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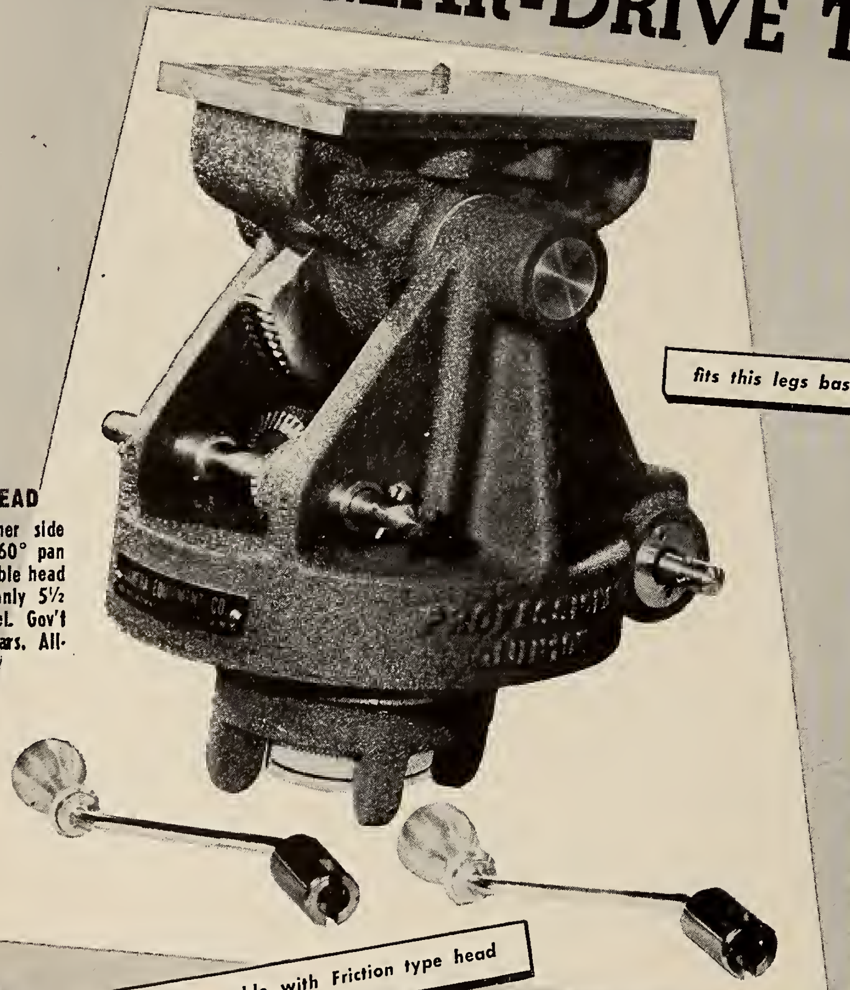

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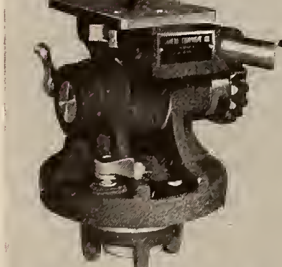

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FROM THE PRESIDENT

WHEN 1946 comes to its end, the world will have had the first calendar year of peace for a long time. As a year ago, we were reflecting upon the but lately met problems of war, so now are we concerned with the complex problems of binding up the war's wounds and of establishing some enduring mechanism of normal and peaceful living. We have found that the end of the conflict has not brought an end to our difficulties. The realities of a world which has become strangely knit together by its common dangers are becoming apparent to all of us.

In the Amateur Cinema League, we are again taking up those contacts all over the globe that were interrupted by war. We see in our small area of activity the same urge toward understanding and cooperation that is to be found in the larger fields of economics and politics. Whatever may be the official attitude of governments, we know that the world's peoples are reaching out for more simple and honest relations with each other.

It is the privilege of the League's president to greet, on this page, each year the members of our organization and the great number of personal filmers everywhere. That greeting this year is intensified by the knowledge that in every field of action, gainful and recreational, the average man and woman are more keenly aware of a common determination on the part of all of us to work out some means of living together with peace and dignity.

As has been so often said, our own avocation of movie making has an exceptional capacity for increasing the mutual understanding of different peoples. Through the power of the screen, we can see in each other's filming the simple and believable details that illuminate alien civilizations and strange ways and that shed upon them the light of friendly comprehension. In personal filming those details are what bring intimacy and validity. In international relations these qualities are needed now more than ever before.

The midwinter feast that many of us know as Christmas reaches back into the dimness of history for its origins. It has always been marked by a feeling of good will and amity, of hope in the midst of rugged weather or of nature's fullness in southern latitudes. All races and religions have celebrated it in one way or another.

It is, therefore, one of the world's happiest wishes to repeat the traditional "Merry Christmas" and to express the hope that, this time, humanity has learned enough through suffering to build for us all a better world in which Christmas joy will spread over the whole twelve months in a new golden age.

ACL

Founded in 1926, the Amateur Cinema League, Inc., publisher of Movie Makers, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* Movie Makers. *Your membership is invited. Five dollars a year.*

Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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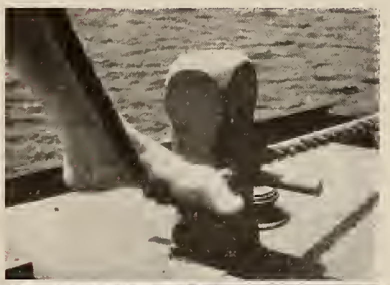
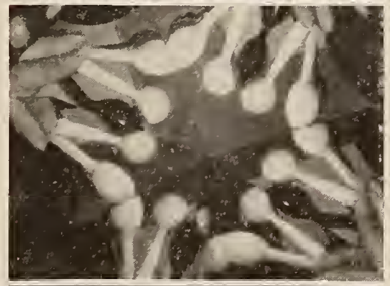
Films honored in 1946 by the editorial staff of MOVIE MAKERS



"Doghouse Blues"
by
E. H. Sparks, ACL

"Home Movies"
by
Fred Evans, ACL



"Kaleidoscopio"
by
Dr. Roberto Machado

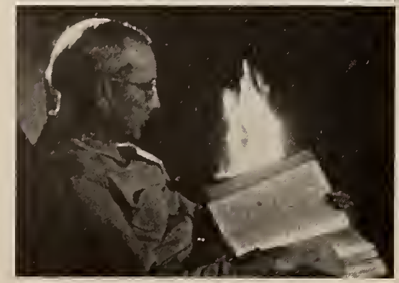
"Motion"
by
Henry E. Hird, FACL

"Pinocchio's Jack-O'-Lantern"
by
Harlan M. Webber, ACL

"Squeaky's Kittens"
by
Walter Bergmann, ACL

"The Dizzy Top"
by
Patricia and Ryne
Zimmerman, ACL

"The Magnificent Accident"
by
Raymond J. Berger, ACL



"Which He Hath Planted"
by
Texas Forest Service

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

IN THE seventeenth annual selection of MOVIE MAKERS Ten Best Films of the Year, for 1946, a broad geographical distribution appears, although the world shortage of film limited the number of entries.

The famed Hiram Percy Maxim Memorial Award of one hundred dollars and a miniature replica of the Memorial itself goes, for the first time in its history, to a previous winner of this high honor, who lives outside of the United States. The Award was instituted in 1937 by Percy Maxim Lee, FACL, daughter of the Founder of the Amateur Cinema League.

MOVIE MAKERS is proud to present to the world of movie amateurs the 1946 winner of

THE HIRAM PERCY MAXIM MEMORIAL AWARD

Typical Times in the Tropics, 1400 feet, 16mm. Kodachrome, by Ralph E. Gray, FACL, of Mexico, D. F., Mexico.

Next are offered the Ten Best Films of 1946, as chosen by the staff of this magazine, listed alphabetically by subjects. One place has been allotted in the Ten Best for special class entries—films for making which the cameraman received compensation from a client, or which were commercialized prior to December 1, 1946. This special class listing follows that of the general class winners.

TEN BEST—GENERAL CLASS

Doghouse Blues, 330 feet, 16mm. Kodachrome, by E. H. Sparks, ACL, of Bristol, Conn.

Home Movies, 125 feet, 8mm. black and white, by Fred Evans, ACL, of Sherman Oaks, Calif.

Kaleidoscopio, 300 feet, 16mm. Kodachrome, by Dr. Roberto Machado, of Havana, Cuba.

Motion, 400 feet, 16mm. Kodachrome, with music on disc, by Henry E. Hird, FACL, of Ridgewood, N. J.

Pinocchio's Jack-O'-Lantern, 200 feet, 8mm. Kodachrome, by Harlan M. Webber, ACL, of Schenectady, N. Y.

Squeaky's Kittens, 600 feet, 16mm. Kodachrome, with music on disc, by Walter Bergmann, ACL, of Mount Vernon, N. Y.

The Dizzy Top, 500 feet, 16mm. Kodachrome, by Patricia and Ryne Zimmerman, ACL, of Milwaukee, Wisc.

The Magnificent Accident, 200 feet, 8mm. Kodachrome, with music on disc, by Raymond J. Berger, ACL, of Cheektowaga, N. Y.

Typical Times in the Tropics, previously particularized.

TEN BEST—SPECIAL CLASS

Which He Hath Planted, 800 feet, 16mm. Kodachrome, sound on film, by Texas Forest Service, of College Station, Texas; Larry J. Fisher, ACL, cinematographer.

The Honorable Mentions follow, listed alphabetically in the two classes.

HONORABLE MENTION—GENERAL CLASS

Autumn Glory, 150 feet, 8mm. Kodachrome, with music on disc, by John R. Kibar, ACL, of Racine, Wisc.

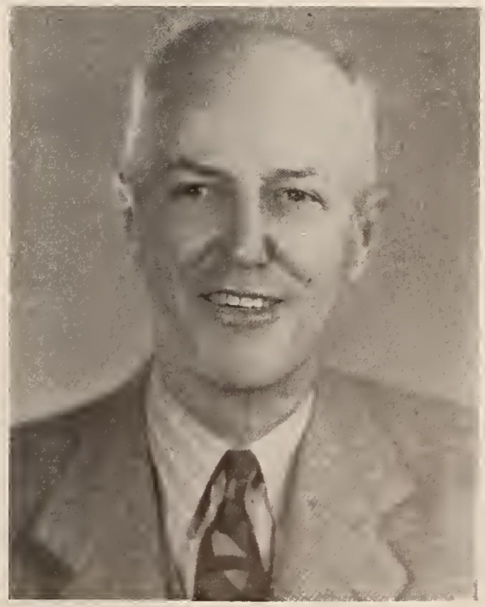
Backyard Horizons, 325 feet, 16mm. Kodachrome, sound on film, by Roy C. Wilcox, ACL, of Meriden, Conn.

Design in White, 200 feet, 16mm. Kodachrome, with music on disc, by Joseph J. Harley, FACL, of Summit, N. J.

Inspiration, 300 feet, 16mm. black and white, by Victor E. Pye, ACL, of Victoria, Australia.

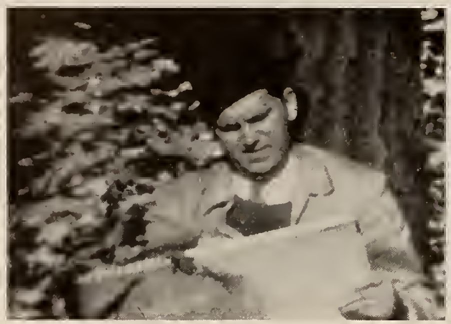
It's V-E Day, 125 feet, 8mm. Kodachrome, with music and sound effects on disc, by Terry Manos, ACL, of New York City.

Quaint Old Mexico, 1500 feet, 16mm. Kodachrome, by Guy Nelli, ACL, of Los Angeles, Calif.



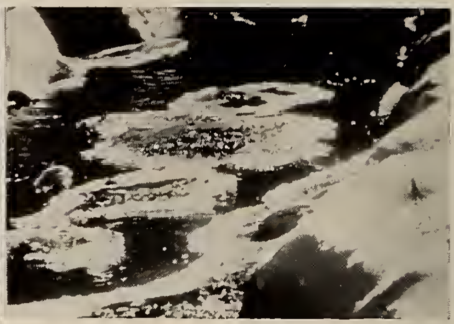
Beverly Studios

- **Ralph E. Gray, FACL, whose film, *Typical Times in the Tropics*, has received the 1946 Hiram Percy Maxim Memorial Award.**



"Autumn Glory"
by
John R. Kibar, ACL

"Backyard Horizons"
by
Roy C. Wilcox, ACL



"Design in White"
by
Joseph J. Harley, FACL

Repair of an Indirect Inguinal Hernia, 400 feet, 16mm. Kodachrome, by Dr. Vincent Vermooten, ACL, of Dallas, Texas.

Safari, 1000 feet, 16mm. Kodachrome, by Charles H. Benjamin, ACL, of Brooklyn, N. Y.

Sweating It Out, 600 feet, 16mm. black and white, by Reginald McMahon, of Passaic, N. J.

Trees That Grow in Brooklyn, 275 feet, 16mm. Kodachrome, with music on disc and rhymed narrative to be read in projection, by Leo J. Heffernan, FACL, of New York City.

White Gables, 300 feet, 16mm. Kodachrome, with narrative to be read in projection, by G. Brian McIntosh, ACL, of Johannesburg, South Africa.

HONORABLE MENTION—SPECIAL CLASS

Sitting Right, 300 feet, 16mm. Kodachrome, sound on film, by Grant, Flory and Williams, of New York City; John Flory, ACL, director.

Reviews of the place winners follow.

Typical Times in the Tropics

The vivid pageantry and somnolent landscapes of Mexico assume a new grandeur as filmed by Ralph E. Gray, a cinematographer who has long been recognized as one of the most accomplished amateurs on the continent.

The land of contrasts and contradictions is beautifully presented in *Typical Times in the Tropics*, for here is one of the few travel films that ignore the tourist penchant for flashy trivia, to reveal the spirit of a people and the pictorial splendor in terms of lasting values. Mr. Gray has lived in Mexico long enough to recognize what is really significant; consequently, his film—for all its 1400 feet—seems to be a distillation of the unique charm which continues to attract Americans on vacation.

The Mexican's strange blend of religious sincerity and garish ceremony is evidenced in a ritual filmed in Cholula, in which the local livestock—besmeared with gaudy paints and dyes—are presented for the blessing of the village priest—to insure the animals' fertility. The bouganvillea and hibiscus that frame the vistas of sleepy Fortin are contrasted with a boisterous Cuernavaca carnival and the hard riding *charros* of Mexico City. The latter scenes give Mr. Gray an opportunity to display his technical prowess at its best, for his handling of exposure problems in filming sombrero shadowed faces, his revealing closeups of spectators and skillful following of the wild horses and steer roping are proof of his stature as one of our finest amateur filmers.

One of Mr. Gray's most valuable assets is a keen eye for detail, whether it be in the embroidery of a shawl or the weird sculpture left in the path of a lava flow. Intelligent use of a polarizing filter heightens the tawny stuccos of the cathedrals and intensifies the architectural detail of the façades and bell towers; and a fine feeling for human interest gives his shots of a Tehuantepec celebration, the *Tirada de Frutas*, an added opulence.

The cliff divers of Acapulco staged some hairbreadth scenes for Mr. Gray, and he has made the sequence even more breathtaking by cutting in shots of the rocky hazards which had to be cleared by these young daredevils. Saving his trump for a fiery finale, this second time Maxim Award winner winds up with a series of frames of Paricutin, smouldering under her own gray vapors.

Sustaining interest throughout 1400 feet of film is

"Inspiration"
by
Victor E. Pye, ACL

"It's V-E Day"
by
Terry Manos, ACL

"Quaint Old Mexico"
by
Guy Nelli, ACL

"Repair of an Indirect Inguinal Hernia"
by
Dr. Vincent Vermooten, ACL

"Safari"
by
Charles H. Benjamin, ACL

"Sweating It Out"
by
Reginald McMahon

no mean task, even when abetted by the natural resources of Mexico; but Mr. Gray has met his challenge with a maximum of taste, discrimination and a completely craftsmanlike approach to a subject that has seldom been presented with such polish and vitality.

Doghouse Blues

In spite of the almost insurmountable difficulties in using feet to portray much of the action and most of the emotion in a movie, E. H. Sparks has managed to make *Doghouse Blues* completely comprehensible.

A delightful farce of a bibulous fisherman, the story makes judicious use of the angler's big toe to denote thirst, hunger and any other emotion which might master a man on a solo weekend. Colorful scenes of inlets and bays, as well as attractive sequences of fishing craft, imbue the film with a flavor of authenticity. In satiric repetition. his indignant wife trails the tippling angler to the secluded spot where his boat rides at anchor, there to find him "taking the long count." A rude awakening for the errant husband and an eminently suitable final scene close the picture.

Home Movies

"Oh, would some power the giftie gie us, to see ourselves as others see us."

In a sophisticated, fast moving satire, Fred Evans has struck at some of the blights of amateur movie making and screening. Turning his opening guns on tyros who ignore the instruction book which accompanies a new camera, Mr. Evans proceeds in a light, witty manner to poke cine fun at those movie makers who insist on learning the hard way. The picture continues on its farcical path, pausing now to watch invitations being telephoned for a screening of an as yet non-existent film and again to sympathize at the scene of frantic last minute editing.

Home Movies has as its climax, of course, the fiasco of the screening, which should not be "tipped off" by a verbal preview. Compact and restrained, this movie offers meaningful as well as light entertainment.

Kaleidoscopio

Kaleidoscopio, by Dr. Roberto Machado, is a brilliant and provocative study in abstractions, filmed in its entirety through a kaleidoscope. Dr. Machado's cinematic extension tube, however, is quite obviously not the familiar small toy of one's childhood: in one sequence, delicate human fingers are deployed before the device, while in another a set of colored, kitchen measuring spoons do a gay dance in multiple. The lighting—which traditionally was transmitted only through the base—ranges from that type (through gleaming balls of crushed cellophane) to reflected illumination on an assortment of children's marbles. Billed by its producer as a "film musical," *Kaleidoscopio* is indeed instinct with strong rhythmic patterns and pulsations. The picture is an exciting and imaginative advance along the ever widening frontiers of personal motion pictures.

Motion

Henry E. Hird, whose suavity and expertness as a movie maker increase each year, has chosen in his present offering to illustrate one of the cine film's most interesting capacities—its power to analyze motion. Introducing his footage with a lead title assembly finely accomplished with double exposure on moving backgrounds. Mr. Hird has observed [Continued on page 486]

"Trees That Grow in Brooklyn"
by
Leo J. Heffernan, FACL

"White Gables"
by
G. Brian McIntosh, ACL

"Sitting Right"
by
Grant, Flory and Williams

Harold M. Lambert from Frederic Lewis

Ewing Galloway

Michael Stanley from Frederic Lewis

Ewing Galloway

CHRISTMAS is a day at home—the family gathers around the tree—a child's face beams at the display of new playthings—a toy trumpet is blown with more enthusiasm than skill—and even the cat shows us what to do after too much turkey. Get some of these highlights in your Christmas movies, to catch the spirit of the day.

Design for giving

A scenario for Christmas

WILLIAM HOWE, ACL

1. *Long shot.* The exterior of the Familyman residence: a late fall landscape, with a few leaves fluttering to the ground.

2. *Long shot.* The camera is pointed down the street, to pick up the paper boy, as he approaches on his bicycle; it "pans," to follow the bicycle and stops on a closer view of the house, as the boy throws the evening paper on the steps.

3. *Closeup.* Mrs. Familyman pushes back the curtains of the living room window, to see if the paper has arrived.

4. *Medium shot.* Exterior. Mrs. F. opens the front door, picks up the paper from the steps and closes the door.

5. *Medium shot.* Interior. Mrs. F. stands momentarily against the living room door, opening the paper, to glance over the headlines. The camera follows her, as she walks across the room to the easy chair, where Mr. Familyman is sitting, and hands him the evening journal.

6. *Medium shot.* The child of the family (henceforth to be called the inevitable "Junior," though a young daughter might be used equally well) runs in with a small wagon or mechanical toy on wheels. He circles the room twice in a youthful frenzy, the last time inadvertently rolling the toy over Mr. F.'s toes. Junior retires to the back of the house after a sound remonstrance from his father, who returns to his paper.

7. *Closeup.* An over the shoulder shot of the open newspaper, as Mr. F. turns to the feature articles.

8. *Closeup.* The "advice to parents" column, which reads: *Training Your Child*, by Selena Sourgraypes.

> With Christmas around the corner, parents should resolve to use this holiday to teach their child a practical set of values. Whereas toys and candy bring out all that is frivolous and irresponsible in a child, a warm sweater and ear muffs will teach him to appreciate utility . . .

9. *Closeup.* After his experience with Junior's toy, Mr. F. agrees with an emphatic nod. He rises from his chair.

10. *Medium shot.* In the kitchen Mr. F. shows the statement to his wife, who stands back from the stove, with spatula in hand, to read the item.

11. *Closeup.* Mrs. F. nods readily.

12. *Medium shot.* She points to the column in the paper and across the kitchen to a pile of battered toys thrown together in an unsightly heap.

13. *Closeup.* Mrs. F. speaks:

Title. *"Let's make this a* practical *Christmas!"*

14. *Semi-closeup.* Mr. F. smiles shrewdly and agrees; Mrs. F. wipes her hands on her apron and they shake on it. The camera tilts from the handclasp down to their feet. Fade to:

15. *Closeup.* Mrs. F.'s feet in galoshes, as she walks over a snow covered sidewalk.

16. *Closeup.* Simulate a department store counter by using a glass top table or narrow console and dressing it with a few characteristic "props" or pieces of merchandise. Cut in on closeup of a small counter sign proclaiming "20 Shopping Days till Christmas." The camera moves from the sign to Mrs. F.'s hands, as she opens her purse over the counter and removes a bill.

17. *Closeup.* Mrs. F.'s face, as she looks down into her purse and snaps it shut. Film this against a prefectly plain interior wall.

18. *Closeup.* The clerk's hands, as he puts the package on the counter and the change into Mrs. F.'s gloved hand. Lap dissolve to:

19. *Closeup.* A child's sweater, held in front of Mrs. F.'s face, is slowly dropped, as she examines it. After feeling the wool, she hands it to the clerk (toward the camera). This scene can also be enacted against a plain wall on which has been hung an arrow sign, labeled "Escalators." Lap dissolve to:

20. *Semi-closeup.* Mrs. F., now carrying five or six packages, stops to look down at a counter which has captured her attention for the moment.

21. *Closeup.* A toy counter, where we see the clerk's fingers winding up an ingenious mechanical toy. He places it on the counter, and it performs for the passers by.

22. *Closeup.* Mrs. F.'s expression shows that she is fascinated and amused, but she turns away abruptly, as she remembers her resolution. Lap dissolve to:

23. *Semi-closeup.* Mrs. F. stands on her snow covered doorstep, juggling her day's purchases, as she fumbles to open the front door. The door begins to swing open.

24. *Medium shot.* Interior, as she drops her packages on a living room chair; Junior comes in, to snoop around and poke at the parcels.

25. *Closeup.* His mother gently slaps his wrist and shakes her finger at him.

26. *Closeup.* Looking down and smiling, she says:

Title. *"You just wait till Christmas, young man!"*

27. *Closeup.* Junior looks impishly up at Mrs. F. (into the camera). Fade to:

28. *Closeup.* The Christmas wreath hung on the front door of the cottage.

29. *Closeup.* The Familyman scion is sitting on the floor, writing rather clumsily with an oversized pencil or crayon.

30. *Closeup.* Shot of his hands, as he puts down the pencil and stuffs his letter into an envelope marked "Mr. Santa Claus, Pursonel."

31. *Closeup.* Junior's sly expression, as he licks the flap of the envelope.

32. *Medium shot.* Interior. Mrs. F. opens the front door for her husband, who has a snow covered Christmas tree under one arm and packages under the other. He leans the tree against a chair, places the packages on it and removes his hat. Mother kisses him and helps him off with his overcoat. Lap dissolve to:

33. *Semi-closeup.* Mr. F. boosts Junior, who is in his pajamas, up to the mantel, so that he can hang his stocking. He turns around toward the camera and lowers his son to the floor again.

34. *Semi-closeup.* Leaning over the small bed. Mr. F. pats his offspring on the head and pulls the blanket up over him.

35. *Medium shot.* Mr. F. looks back

[Continued on page 490]

Children and winter sports

Ideas for cold weather films

WALTER BERGMANN, ACL

Harold M. Lambert from Frederic Lewis

• In winter family filming, plenty of action on the white playground makes both an exciting record and a charming movie.

NOW that winter has come, you are, no doubt, planning to spend the long winter evenings editing and titling your summer footage. As you review the good shots you made, at the beach or down on the farm, of Junior and the little princess, you will probably sigh and wish that next summer were here, so that you could do more shooting.

But you need not wait that long!

Why not decide right this minute to make a winter picture of the children in action? Think of all the winter sports in which they participate, that offer excellent picture taking possibilities! Surely. many good filming opportunities present themselves in such activities as tobogganing, skating, skiing, snow fights, building a snow man and even plodding through the snow. In many instances, a snow bedecked background is even more appealing than one that is green and leafy, because snow beautifies almost every outdoor subject. Therefore, why not take advantage of this natural beauty as a background for a winter sports reel of the youngsters?

Before you begin shooting, plan in advance what you intend to film. Work out a sequence, including camera positions and closeups. For example, begin your family winter sports reel with a shot of the little princess seated on the doorstep, pulling on her overshoes and donning her mittens. Follow this with a shot of her tracking through the untrampled snow on the lawn or backyard. She bends over and makes a snowball which she rolls in the drifted snow. A medium shot shows the ball getting bigger as she pushes it about. A long shot from another angle follows the progress of the ball, as she sends it toward the camera, the big snowball finally stopping directly in front of the lens, covering its entire field, thereby acting as a fadeout.

In fading in the next scene, which is shot at an upward angle toward the blue sky, she moves a smaller snowball away from the lens and places it on top of the big ball, to be used as the snow man's head. Other shots from various positions and angles show her placing lumps of coal in the head for the eyes, a carrot for the nose and a curved twig for the mouth.

A very effective angle to shoot from is over the snow man's shoulder directly into your daughter's face. This can be done by standing on a chair or small ladder and shooting down at her. Be sure to include the snow man's head, with his carrot nose, in the right foreground of the frame. As a final bit of action, Father steps into the scene, takes his pipe from his mouth, sticks it into the snow man and then places his own hat on the snow man's head, much to the delight of his offspring.

Junior's new ice skates offer a good "prop" for another sequence. Show Junior's hands lacing the skates on his feet, followed by a medium shot of him standing up unsteadily, while Mother is shown alongside with an apprehensive look on her face, and a pillow under her arm. Make sure to get a closeup of the pillow. Now take a shot of Junior timidly striking out first with one foot and then with the other. Follow this with a long shot of Junior skating away, with Mother in the background watching him. Get a closeup of Junior waving to his Mother, followed by a closeup of Mother's smiling face as she waves back. Then get a shot of Mother placing the pillow on a rock and sitting down on it. End this sequence with a long shot, showing Junior skating around and finally darting away into the distance.

No family winter sports reel is complete without a sledding sequence. The treatment for such a sequence is practically unlimited. You know the ingredients; so, just mix them to suit your own taste. However, here are a few things to remember. Shots taken from the top of the hill accent its steepness, while those taken from below tend to flatten it out. In shooting the progress of the sled downhill, it is much more effective to take three or four shots from different vantage points. This means that the sled will have to make three or four trips downhill. If more than one youngster is on the sled, make sure that all take the same positions for each shot.

There are a number of "gags" that can be introduced into a coasting sequence, such as running headlong into a soft snowbank, upsetting the sled and spilling the occupants. A medium shot can show one of the boys with his head buried in the snow being pulled out by the others. In another "gag," Father can be seen sitting on the sled with Baby snuggled behind him

[Continued on page 494]

SHOOTING SNOW AND SKIERS

What one should know about winter filming

VINCENT H. HUNTER, ACL

WINTER, years ago, was a time when cameras collected dust.

Now, however, with the growing interest in winter sports and a more true appreciation of winter's virtues, motion picture cameras whir as energetically through the frigid months as they do during the rest of the year.

Unfortunately, although many thousands of feet of color film are shot each winter, some of the footage is well below the quality achieved by filmers during the months when green is the predominating color.

The reason for this, to a large extent, is the necessity of handling subjects in a high key. For snow subjects not only present all the difficulties of high key, but snow has its own peculiarities. The movie maker can learn to make pleasing snow landscapes, but he complicates the matter by adding semi-closeups of skiers. Finally he adds the element of action, to further augment the difficulties in shooting winter and winter sports subjects.

Let us attempt to dissect the prime conditions that give trouble in winter motion pictures.

In the first place, existing amateur color film does not have a lot of exposure latitude and it is comparatively contrasty. It is not difficult to learn the normal exposure for snow vistas with a flat light. But, when we place Mary and John on their skis, a few feet in front of our camera, we complicate matters. We still have no real trouble, however, for, with the full light, we find that we can get a good rendition of their clothes and faces by simply opening the diaphragm a scant half stop. Our color film has enough latitude to cover the situation if their clothes are not too dark.

But now, instead of flat, say that we have side lighting. The overall exposure will remain almost the same as it was in full light. But with Mary and John we have a different problem. We find that we have a strong side light with heavy shadows on one side of their faces and shadows in their clothes. These low key areas form such a contrast with the high key areas that our film will not handle both.

Since we cannot diminish the intensity of light on the overall scene, we must intensify the light on the shadow side of our people. This calls for reflectors, which must be used with discretion. Do not throw so much light on the subject that the shadows are totally destroyed. Fill the shadows in to the point where the film picks up some of their color, but so maintain the balance that the line lighting provided by the sun is still dominant. This will lend character to the scene.

We come now to the same scene with Mary and John in our foreground, but with a back light. Here the faces and figures are in shadow, but we are still getting high illumination from the snow. This calls for the judicious use of the reflector again. If you throw in too much light with the reflector you will destroy all the charm of back lighting. Throw in only enough to pick up some detail in the shadows. Don't try to bring the faces and clothes to the same rendition that you would get in a normal front lighting.

Thus, in winter filming, the exposure for any scene is largely determined by the amount of snow area in it. Any details to be emphasized in a scene must be brought into the usable exposure range by adding controlled light on them. We have established the fact that you can split the exposure to some extent if the snow is dominant. Of course, in extreme closeups, we can expose for the face and clothes and forget the snow.

Putting it in terms of diaphragm stops, we find that our overall exposure with quite a lot of snow in the picture calls for a little less than f/11. But our details call for half way between f/5.6 and f/8. We decide that we can stand f/11 on the snow, but that still leaves us far short on our details. So, we must determine what key those details need and then add sufficient light to bring the normal exposure on them up to, say, just past f/8 or half way between f/8 and f/11. Then we shall be able to shoot the scene at f/11 and have both the snow and the details in proper key relationship to each other.

Thus, basically, here is a [Continued on page 492]

Courtesy Union Pacific Railroad

• Use of a low camera position in slalom racing sequences emphasizes form and more clearly shows action of the skis.

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Lon Wadman, ACL

• Frank Sperka, ACL, and Mrs. Sperka get Amateur Motion Picture Club of St. Louis Class B cup from President Lon Wadman, ACL.

New club on Coast

New in Southern California is the Hollywood Production Club, formed late this fall for the production of amateur dramatic films on 16mm. stock. First officers include William S. Furman, ACL, president; Wesley Steadman, vicepresident; Kathy O'Day, treasurer; Chris Saunders, social secretary, and Jeannette Keller, property clerk. Early productions of the group are *Blackguard Tidbits, Gold Is Where You Find It* and *Tipoff*. Amateur filmers and dramatic players in the Hollywood area interested in the club may secure further information from Mr. Furman at 1937 Cordova Street, Los Angeles 7, Calif.

Produce in Sydney

There Sat In A Window, scenarized by G. K. Saunders, is the title of the proposed 400 foot, 16mm. production now before the cameras of the Australian Amateur Cine Society, ACL, in Sydney, N.S.W. J. H. Couch, W. J. Foster-Stubbs, R. J. Ferris and Dr. S. G. Davidson comprise the production committee. Members of AACS have also been busy in connection with the group's International Gold Cup Competition for 1946, which will be judged by G. C. B. Matthews, Peter Whitchurch and Kenneth Hall.

Seen in San Francisco

Members' films have been featured on recent programs of the Cinema Club of San Francisco, with the screening of the following: *Highland Laddie Grows Up*, by Lou Perrin, ACL; *Zion National Park*, by Rudy Arfsten, ACL; *Canadian Vacation*, by Matt Draghicovich; *Magic Mush*, by Eric Unmack, ACL; *Shriner's Parade*, by Gabriel Tabet; *Ever Changing California*, by Leon Gagne. In addition, the club has had a demonstration and discussion of interior lighting, by Mr. Unmack, and an illustrated program on the use of the Weston exposure meter, by R. K. Patterson, local representative of the Weston Electrical Instrument Corporation.

Winners in Bristol

There were six films (three 8mm. and three 16mm.) in the recent annual contest of the Bristol (Conn.) Cinema Club, ACL, with first award going to *Doghouse Blues*, a 16mm. production by E. H. Sparks, ACL. Other place winners in order were *What's Cookin'*, by John and Hazel Hannon, and *Brief Episode*, by Mrs. Hannon. *Doghouse Blues* has gone on, from this club competition, to place among Movie Makers Ten Best of 1946, as announced in this number. The Bristol contest was judged by the League's consulting staff.

Shown in Melbourne

More than 600 members and guests of the Victorian Amateur Cine Society, ACL, attended the group's recent first public screening of personal movies, held in Assembly Hall at Melbourne, Australia. Proceeds of the gathering, which exceeded $350.00, were donated by the club to the city's Children's Hospital. Seen on the smoothly run program were *Trouble For Two* and *Dutch Boy Doll*, by D. Bilcock; *Seasonal Symphony* and *The Court of Old King Cole*, by the Messrs. Owen; *Yarra Yarra* and *Young Australia*, by W. Norman; *Pages from Memory Lane, Glamour Valley* and *The Feathered Dancer*, by C. Stevens, and *Miss Understanding* and *Inspiration*, by V. E. Pye, ACL. The last named film, already an award winner in a late Australian Amateur Cine Society competition, is announced in this number as a Movie Makers Honorable Mention winner for 1946.

C. Manley Debevoise, ACL

• Winners in the recent Metropolitan Motion Picture Club novice contest receive cash awards from Harry Groedel, ACL, pictured at right.

Minneapolis studies

A film clinic committee, to review and report on members' films screened at club meetings, has been appointed by the Minneapolis Cine Club, ACL, as an educational measure. Comprising the group are Ralph Sprungman, Charles Beery, ACL, John Flekke, Rome Riebeth, Charles Carroll, Earle Ibberson, ACL, Carroll Michener, ACL, George Culbertson and Carroll Davidson, ACL. The chairmanship will be rotated with each meeting. Warner F. Clapp and Frank Perrin have screened their footage on a trip to Mount Rainier at a late Minneapolis gathering.

Guests at Rockford

Seven hundred members and guests of the Rockford (Ill.) Movie Makers, ACL, packed the auditorium of the city's Lincoln Junior High School for a recent

[Continued on page 502]

NEWS OF THE INDUSTRY

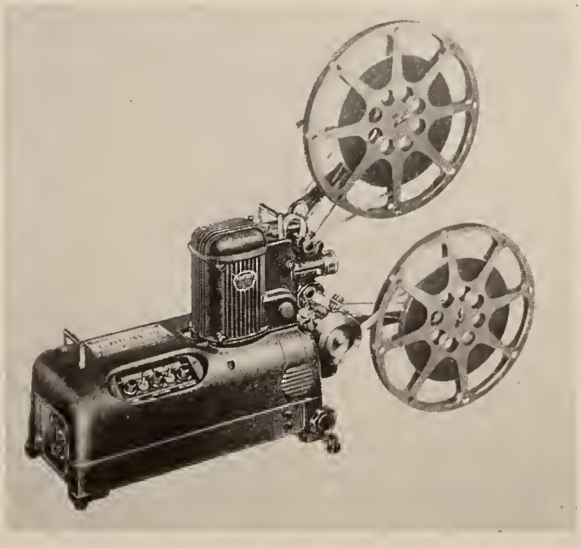
Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

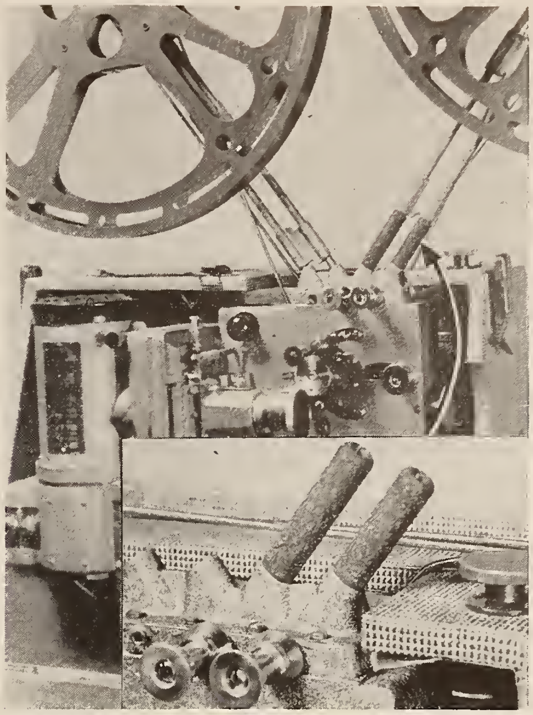
Victor Recently developed by the Victor Animatograph Corporation of Davenport, Iowa, new reel arm extensions make the use of 2000 foot reels on Victor 16mm. sound motion picture projectors possible. The large size reels allow uninterrupted sixty minute sound programs. The extensions, which may be installed in front arm sockets, solve a difficult problem for the projectionist who has found in the past that he cannot get a full hour's entertainment on his standard 1600 foot reels.

Victor has pulled movie showers out of another dilemma with a new Voltage Regulator, specifically designed for rural areas with irregular power supplies. The regulator automatically keeps projector current at the proper level. Its use is said to prolong lamp life and thus cut operating costs appreciably.

Ampro Economy is the keynote of the new Amprosound "Century-10" 16mm. sound projector, which features compact and simplified design in a lightweight machine. With simplicity of sound reproduction as its basic aim, the "Century-10" eliminates such features as still pictures, reverse operation and multiple speeds. Operating at sound speed only, the projector is simple to run. It can use up to 1000 watts of lamp power, and it is equipped with a super, two inch $f/1.6$ coated lens. A rotating sound drum adds to the life of films by eliminating sliding action. The "Century-10" may be run on 60 cycles AC, 105 to 125 volts, or in conjunction with a converter or inverter on DC. Further information may be had from dealers or, upon written request, from the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.



• Simplicity and economy are the basic aims of the new Amprosound "Century-10" 16mm. sound projector.



• Sixty cine minutes with one projector are the feature of the new Victor reel arm extensions.

Ampro's new dual purpose slide projector may be adapted either to two inch slides or to 35mm. strip film. Known as the Amproslide Model 30-D, the projector features renovated curved film guideways for more efficient and simple operation. The slide carrier is automatic and self centering. Equipped with a five inch $f/3.5$ anastigmat projection lens, the Model 30-D employs a 300 watt lamp and works on AC or DC at 105 to 125 volts. Other specifications may be had from the Ampro Corporation.

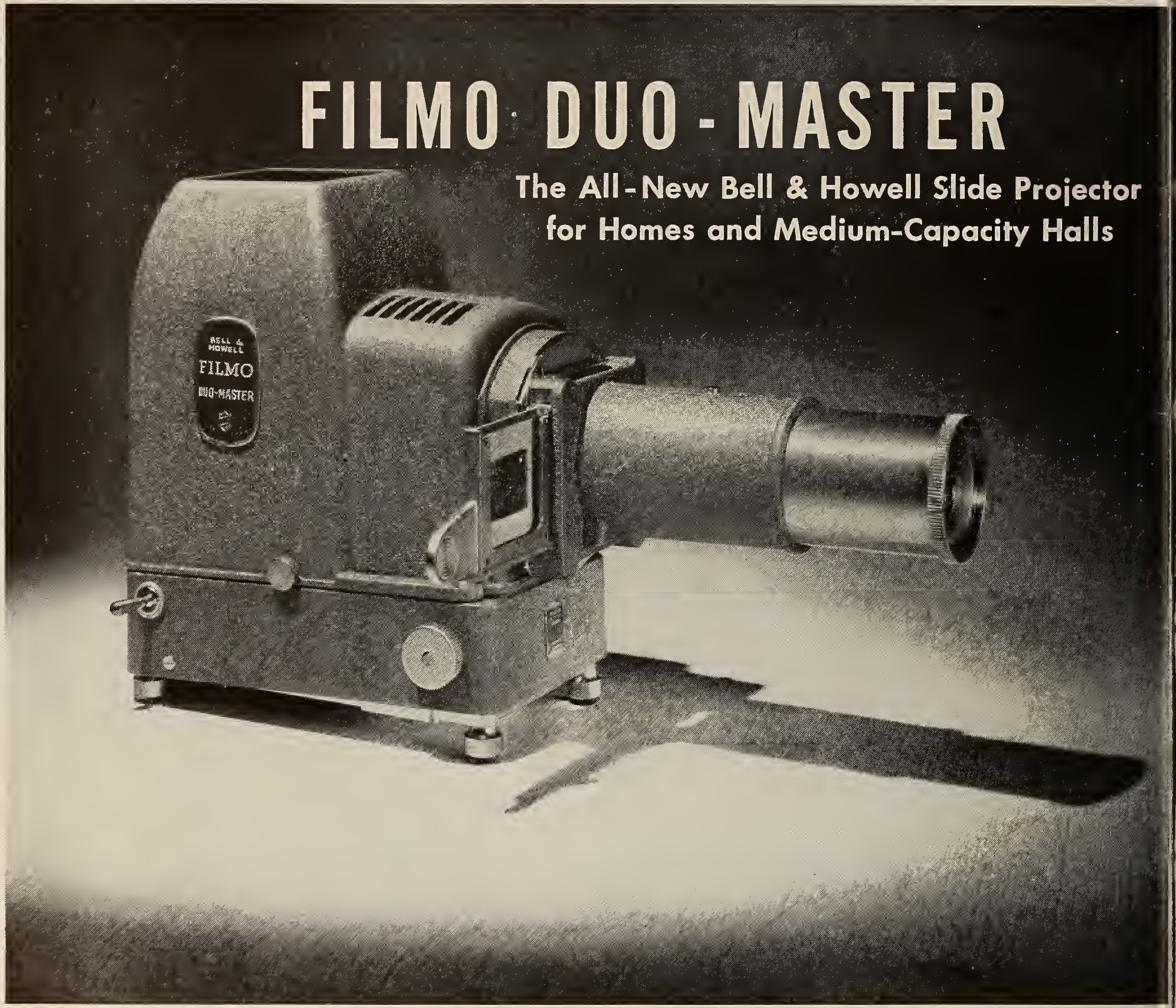
New York Productions Arthur L. Gale, FACL, formerly editor of MOVIE MAKERS, announces the formation of a new company, New York Productions, Inc., with offices at 521 Fifth Avenue, New York 17, N. Y. The basic aim of the company is to produce high quality pictures at lower costs than have been paid to industrial film producers in the recent past, which it intends to make possible through eliminating excess overhead and wasteful production practices.

Mr. Gale, a former partner and general manager of Willard Pictures, Inc., is president of New York Productions, while Ben E. Dyer, former production manager for Willard, is vicepresident and treasurer. William R. Distasio is secretary. The company's telephone is MUrray Hill 2-2143.

Bell & Howell Five members of the Bell & Howell organization recently received recognition for war standards service, when they were presented with award certificates by the American Standards Association. The five were Malcolm G. Townsley, chief research engineer; F. L. Brethauer, sales engineering manager; A. L. Trendler, coordinating engineer for the electronics division; Walter D. Kerst, manager of the New York office, and M. W. Palmer, manager of the New York service department.

Eastman Kodak Ralph H. Talbot, a chemical engineer with the Eastman Kodak Company, Rochester 4, N. Y., has received the annual Journal Award, presented by the Society of Mo-

[Continued on page 500]



FILMO DUO-MASTER

The All-New Bell & Howell Slide Projector for Homes and Medium-Capacity Halls

9 Duo-Master features assure finer projection

High-efficiency 300-watt Illumination. Maximum brilliance! Rhodium-surfaced, large-diameter reflector; B&H prealignment gauge.

Adjustable Condensers. Brighter pictures, whatever focal length lens you use. Easily cleaned.

New Slide Protection. Heat-absorbing glass filter, plus slotted slide carrier, permits a slide to be left in place indefinitely—and *safely*. Filter has no darkening or detrimental color effect on the pictures on the screen.

Cool Operation. Natural draft ventilation and triple-walled lamphouse keep the projector comfortably cool. *Side*-operated slide carrier eliminates need to reach over the top, through lamp heat.

Drop-out Lamp Replacement. Base-down lamp can be removed quickly, while hot, without being touched by hand.

Interchangeable Lenses. Coated high-definition lenses available—3½, 5, 7½ inches in focal length.

AC or DC. Operates on 105 to 125 volts.

Quick, Accurate Slide Seating. Easy-loading, side-operated slide carrier takes 2″ x 2″ slides, paper- or glass-mounted.

Stays Where You Put It. Won't "jump off the screen." Enough weight, and rubber feet, anchor the Duo-Master to the table.

Here's Your First Postwar Filmo!

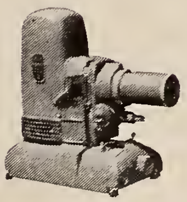
It's the slide projector you've been waiting for . . . precision engineered with all the skill and "know-how" for which Bell & Howell are famous.

Refinements and features are those you have asked for. Together, they give you a slide projector that is really simple to operate, really cool, and that projects on the screen *everything* you've captured in your film.

The Duo-Master really *protects* your slides, too. Leave a slide in place indefinitely if you wish—it will not be damaged by heat.

Filmo Duo-Masters are in production now. You'll be seeing them soon at your Bell & Howell dealer's. When you see them, you'll be mighty glad you waited!

For illustrated booklet write to Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.



Above: *Filmo Slide Master*—for auditoriums and larger halls. It's *still* new in superior 2″ x 2″, 1000-watt projection performance!

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Precision-Made by

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

EXPOSURE INDEX NUMBERS

New film speed ratings explained and listed

JAMES W. MOORE, ACL

THE new movie maker, receiving an exposure meter for Christmas, may well find it dealing with a factor called Exposure Index Number.

The old movie maker, long accustomed to determining his exposures with Weston or General Electric film speed ratings, may well have been hearing talk of this same mysterious quality.

What, then, is an Exposure Index Number? Obviously new, is it also revolutionary? Will it mean scrapping the older and always dependable Weston and G-E ratings? Will it mean junking all existing meters scaled in these systems? MOVIE MAKERS has heard these rather panicky questions often enough now to believe that they—and *you*—deserve an answer.

To begin with, the overall answer is a loud and emphatic "No!" In the simplest terms, exposure index numbers are nothing more than a new method of designating the relative sensitivity to light of existing photographic emulsions. As such, they are similar (but not equal) to the familiar Weston and G-E systems. From the practical viewpoint, the exposure index number system differs from these preceding ratings in that it can be used successfully with *any* make or model of exposure meter, no matter what system it may be scaled in.

The exposure index number system of sensitivity designation was developed by the American Standards Association, through its Sectional Committee on Standardization in the Field of Photography, Z38. The present system is the end product of research and calculations begun early in the war by ASA, at the request of the Armed Forces of the United States, and only in the last year brought to a climax with the release by ASA of the standard: *Method for Determining Photographic Speed and Speed Number*, Z38.2.1-1946. Derived from this standard are the present sensitivity ratings known as exposure index numbers.

So much for background and definitions. What you, the practicing amateur filmer, will be more interested in is how these exposure index numbers gear in with your present or future meter. To secure this information, MOVIE MAKERS asked leading manufacturers of photocell meters the following four questions:

(1) In what speed rating system have your past meters been scaled?

(2) In what speed rating system are your present (October 1, 1946) meters scaled?

(3) If you are not now using the ASA exposure index numbers, do you plan to do so in the future?

(4) What is your recommendation for using ASA exposure index numbers in conjunction with models of your meter scaled in another system?

In reply to these queries, MOVIE MAKERS received—and presents herewith for your guidance—the following answers, quoted verbatim opposite their respective question numbers:

Weston

(1) The system of rating film that was used initially on our meters was the Weston system, which we developed and which has been accepted almost universally by all photographers.

(2) We are using the Weston system on our present exposure meters.

(3) We do not plan to use ASA exposure index numbers in the future.

(4) Since the ASA exposure index numbers agree quite closely with the Weston system, these numbers could be used with Weston exposure meters, particularly in black and white.

General Electric

(1) Up until January 15, 1946, General Electric exposure meters were designed to be used with the General Electric film value rating system.

(2) Exposure meters produced since January 15 are rated in accordance with the new American Standards Association film rating system.

(3) See answer to question No. 2.

(4) On meters produced prior to our change to the ASA system, we have two recommendations. First, we say that some ASA film speeds are approximately the same as previously listed by G-E. Others are approximately the same as were listed by Weston. This exact agreement is coincidental because the values were derived by widely different sensitometric procedures. The absolute scale of ASA speed numbers was selected to give ratings substantially intermediate between the former listings by G-E and Weston, so that ASA numbers can be used on these instruments.

The ASA speed numbers in some cases will give exactly the same exposure as the old G-E value and in some cases there will be a slight increase in exposure. The maximum is approximately twenty percent.

Our second suggestion is that we ex-

[Continued on page 495]

Clifford Scofield from Frederic Lewis

• New ASA exposure index numbers will determine correct aperture for above scene, whether your meter is scaled in this standard or not.

TURNTABLE TECHNIQUE

Presenting music with movies demands care

JOSEPH J. HARLEY, FACL

WITH the popularity of the dual turntable, musical accompaniment for amateur movies is receiving increasing attention.

Much has been written about technical requirements of the turntable, about the vast store of compositions available to the movie maker and about the desirability of blending the moods of film and music. Comparatively little has been said about the mechanics of effective and convenient operation.

It is a pity that films, prepared with the best of care, are sometimes mangled by breaks in music, by untimely change of records and by other ill executed techniques at the turntable.

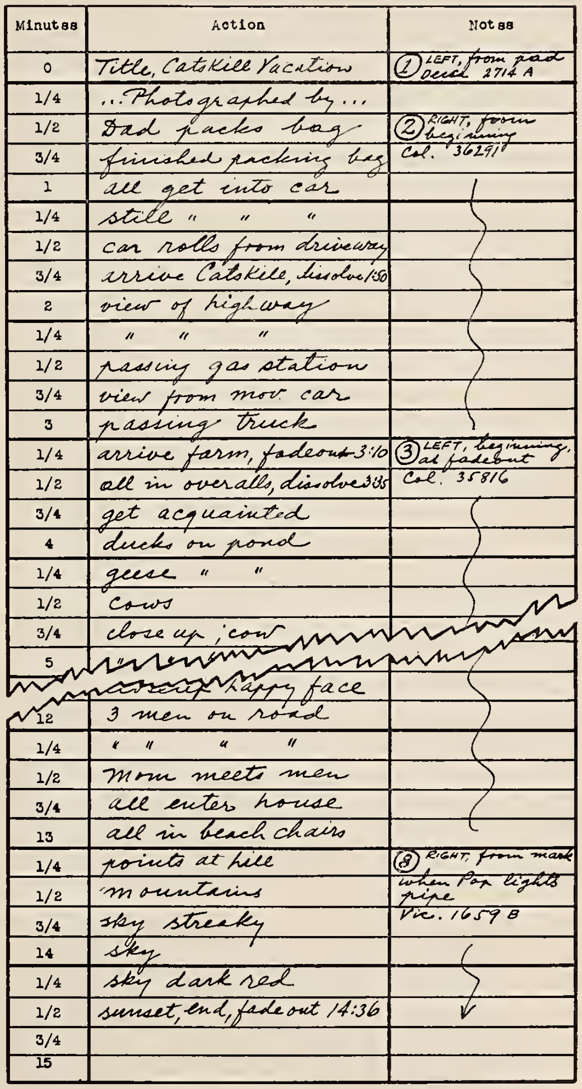
An instance of this kind occurred at the screening of a superb amateur production for which musical selections were wisely chosen. As the lights went out and a few titles ran off on the screen, the even purr of the projector was eventually drowned by a sudden blast from the loud speaker; but not before the hiss of the needle in the first few blank grooves made every one conscious that the phonograph needle was hard at work. Minutes later, when the record was fully played, the needle ran into the blank grooves again with that pronounced, rhythmic click and annoying scratch. "That projector," our operator of the music said, "must be running far too slow." He dashed down the aisle and asked the projectionist to speed it up a bit. "Speed it up" was right, but how much speeding up was desired? Apparently no one knew and no one cared.

Once during the screening, the fadeout of a completed sequence timed perfectly with the ending of the musical selection. "How lucky!" the operator remarked, mopping his brow. "Hit it just right, eh?" When the end of the picture was near, but not yet at hand, the record was finished. But that was no problem at all for our concertmaster. *Off* he yanked the player arm and placed it back a few grooves. This was done once more, with the inevitable break in the music and that thunderlike crash that pierces eardrums. Apparently the volume control was never turned down during this operation. When, finally, the end title came, the music was not finished yet, so the arm was simply lifted off the record.

The program chairman, with a lopsided grin on his face, thanked the movie maker for the fine entertainment, but every one in the audience knew that this talented filmer murdered his work by terribly bungling his music.

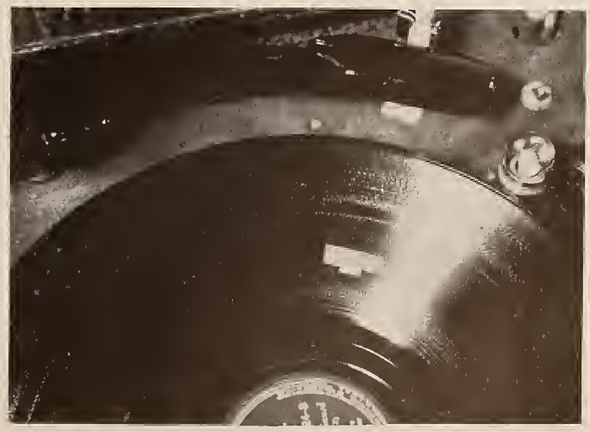
There is no reason whatsoever why the guessing and sweating should not be entirely eliminated. The home is where practicing is to be done! The rules for synchronizing music and film are simple, and cuing is not unduly complicated. A film of twenty minutes running time can be cued in one evening, provided the scoring is not too complicated. Basic requirements are that the movie be completely edited and that both projector and turntables be kept at their required, constant speeds at all times. The sound speed of twenty four frames a second is controlled more or less automatically on sound on film projectors, but sixteen frame speeds in most cases have to be kept constant by manual operation with the aid of stroboscopes. These timing aids have been generously described in previous issues of MOVIE MAKERS.

A workable way to cue a film is to prepare, first of all, an "action sheet." This is a written record of the action that takes place in the picture (see Fig. 1). The time is recorded in the left hand column, the action in the middle column, while the right side is reserved for notes to be made about phonograph records. When frequent changes in the film demand it, action may be listed for as [Continued on page 496]



Minutes	Action	Notes
0	Title, Catskill Vacation	① LEFT, from pad Decca 2714 A
1/4	...Photographed by...	
1/2	Dad packs bag	② RIGHT, from beginning
3/4	finished packing bag	Col. 36291
1	all get into car	
1/4	still " " "	
1/2	car rolls from driveway	
3/4	arrive Catskill, dissolve 1:50	
2	view of highway	
1/4	" " "	
1/2	passing gas station	
3/4	view from mov. car	
3	passing truck	
1/4	arrive farm, fadeout 3:10	③ LEFT, beginning, at fadeout
1/2	all in overalls, dissolve 3:35	Col. 35816
3/4	get acquainted	
4	ducks on pond	
1/4	geese " "	
1/2	cows	
3/4	close up; cow	
5	"	
	[illegible] happy face	
12	3 men on road	
1/4	" " " "	
1/2	Mom meets men	
3/4	all enter house	
13	all in beach chairs	
1/4	points at hill	⑧ RIGHT, from mark
1/2	mountains	when Pop lights pipe
3/4	sky streaky	Vic. 1659 B
14	sky	
1/4	sky dark red	
1/2	sunset, end, fadeout 14:36	
3/4		
15		

• Fig. 1. This "action sheet" will save projection wear on your film and consolidate cues for selecting accompaniment.



• Fig. 2. For close cuing, a piece of white film leader attached with adhesive tape will give the necessary hard edge.

PRACTICAL FILMS

The general movie as used for various purposes

WILLIAM HOWE, ACL

SPARE THAT TREE

The Texas Forest Service found need for a motion picture which would stress the sanctity of trees as proclaimed by the Scriptures, with the result that Larry J. Fisher, ACL, in charge of visual aids, has produced *Which He Hath Planted*, a unique and moving film to be shown throughout the Lone Star State. Scored with traditional hymns and original music written for a speech choir by Mr. Fisher, this 16mm. Kodachrome sound on film movie proves that a practical film can have esthetic lift if approached with sincerity and imagination. It is a 1946 Movie Makers Ten Best film.

The producer has displayed a great deal of cinematic sense in his scripting and editing; and his technical handicaps, such as inadequate equipment and filming rural interiors where proper lighting was not possible, are more than compensated for by the stirring appeal for the preservation of forest reserves which he has drawn from well composed footage and Biblical verse.

The picture will be shown in East Texas by three motion picture units of the Forest Service, and prints are available to the churches and civic groups of the State.

LONG DISTANCE CALLS

The postwar renaissance throughout the world has brought us many requests for films to further the audio visual programs which the more progressive governments are sponsoring as a major part of their educational systems. With international understanding an essential factor in the readjustment of world politics, this is a splendid opportunity for movie makers to put their films to good use for a worthwhile cause.

M. Knoop, of Amsterdam, writes that she would like to obtain on a loan basis any 8mm. films which will give her Dutch students an impression of urban or rural America. Any one who is interested in having his 8mm. films screened for eager young Hollanders can reach Miss Knoop at Modevakscholen, Annex Mode-Tekenschool, Adm. de Ruyterweg 132, Amsterdam-West, Holland.

A request from the National Christian Council of India, Burma and Ceylon, signed by Ralph G. Korteling, Secretary for South India, asks for donations of 16mm. prints, sound or silent, to be added to their library for wide distribution among the towns and villages of India. If you wish to pass along any films for this purpose, address your donations to Dr. F. M. Potter, 156 Fifth Avenue, New York 10, N. Y., marked “Film Library, N. C. C. India.”

Texas Forest Service

• Man made lightning, used during a mountain storm sequence with the help of a Tesla coil, gave an authentic effect in *Which He Hath Planted.*

STRUGGLE AND STRIDES

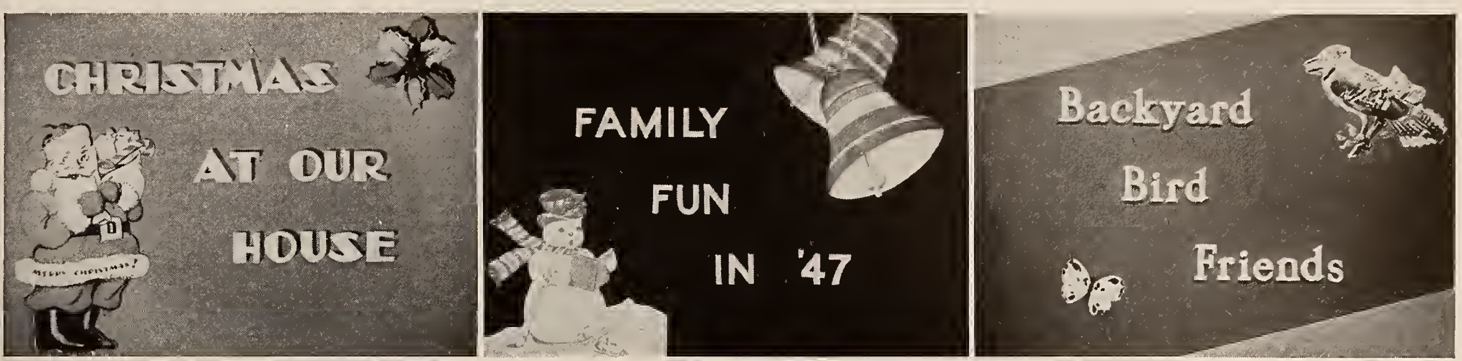
Increasing numbers of movies are being circulated to blast the bigotry and superstitions of racial intolerance, with the American Negro receiving special recognition for his war record and cultural advances during the past five years.

The Color of a Man, produced by the American Missionary Association, traces the struggle of the Negro to overcome the ignorance and squalor inflicted on him by centuries of prejudice. His progress under the A.M.A.'s educational guidance is a convincing denunciation of the myth of racial inferiority. This 16mm. color picture with narrative on film will be exhibited by the producers to schools and churches.

Award Films, a new 16mm. sales and distribution organization located at 381 Fourth Avenue, New York 16, N. Y., is sponsoring two worthy productions along the same lines: *Teamwork*, which shows the Negro's part on the battlefield and the famous Redball Highway; and *Man, One Family*, a scientific “debunking” of race baiting by two people who should know what they are talking about, Dr. Julian Huxley and Prof. J. B. S. Haldane. Both pictures are 16mm. black and white with sound on film, and run approximately fifteen minutes each.

HOLIDAY SPIRITS

Beginning with the accidental fermentation of champagne at the Abbey of Hautvilliers in the Seventeenth Century and following the present day refinements of wine making as prac- [Continued on page 494]



Photographs by Frank E. Gunnell, FACL

• Simple, appropriate titles best perform the service of giving readability, continuity and dressiness to your family films.

FAMILY CAPTIONS

An often missed cine essential

FRANK E. GUNNELL, FACL

FAMILY films deserve titles, too!

For some reason, even the best of movie makers, who will carefully edit and title their "major productions," even to the extent of preparing elaborate introductory title assemblies to get the films off to a good start, will persist in showing untitled films of their families to friends and even larger groups.

Realizing that their guest audiences will note the difference, they usually make matters worse, in presenting a family film, by apologizing, just before starting the projector, with "Oh,—these are er-r-r just some shots of the kids I took one day when we were down on the farm. I haven't bothered to title them."

This, of course, is certain to put the audience on the defensive at once and to create the feeling that the pictures are mediocre at best. Is it any wonder that we see so many cartoons lampooning the family film and its ability to bore every one but the maker?

Of all the films a movie maker *can* make, undoubtedly the most important to him and his family are those of the family. Photographic dealers know that the first reason why so many motion picture cameras are sold is because of their appeal as a means of recording the family in lifelike motion. If this is so, then why not dress up those family films with simple titles and stop apologizing? The real problem is that of overcoming a certain inertia regarding title making, and getting down to work. It certainly is not because making simple titles for family films is difficult!

In the April, 1945, number of MOVIE MAKERS the author presented a number of suggestions for making and decorating titles for general films. The problems of making family film titles are much the same, except that desirable materials for decorating them are much easier to find.

Christmas is certainly the greatest time of the year for family film shooting; so, let us consider some titles for Christmas films first. Have you ever realized how abundant attractive Christmas title materials are? The possibilities seem to be infinite when we consider the huge selection of Christmas decorations, greeting cards, gift wrappings and stickers, cutout cardboard figures, ribbons, tinsel, toys and novelties, and even candles in fancy shapes, that are available for Chirstmas title decoration.

The simplest titles are often the most attractive; so, for that Christmas film, why not try a title involving just a few words, a plain colored or mottled cardboard background and a simple cutout decoration or two, such as a Santa Claus and a sprig of holly.

Almost any kind of cutout letters will do for the wording, from the cardboard sets obtainable in large stationery or art stores to the special sets of metal, plaster or plastic letters made expressly for movie titling and to be found at your local photographic dealer's or through the advertisements in MOVIE MAKERS.

For the title background, either plain or mottled "show card" from that same stationery store will do, or, perhaps, some of your Christmas wrapping papers may be simple enough. Of course, if you want startling color backgrounds, there are plenty of gift wrapping papers in vivid blue, green and red designs, but be sure that your lettering is not swallowed up by the intricacy of the design.

The cutout Santa Clauses and other figures, to be found in five and ten cent stores, come in such a variety of sizes and shapes that surely you will be able to find some to fit the title area that you use. Or a little work with scissors on a greeting card Santa Claus of appropriate size will do equally well.

There is no doubt that the greeting card is, throughout the year, one of the best sources of title decoration for family films. No matter what the season or which holiday the film may deal with, one can always find a very attractive card from which to clip decorative material. Not only are the greeting cards attractive as to color and design, but often the little drawings on them are full of appeal, as in the fantastic representations of lifelike snow men with very human expressions, performing human actions, such as ice skating!

It is wise to select designs with simple masses and plain or well defined edges, as these are easiest to cut out and are also likely to be less difficult to handle under the lights or in "paste ups." If a

[Continued on page 498]

The Clinic

Technical comment and timely topics for the amateur

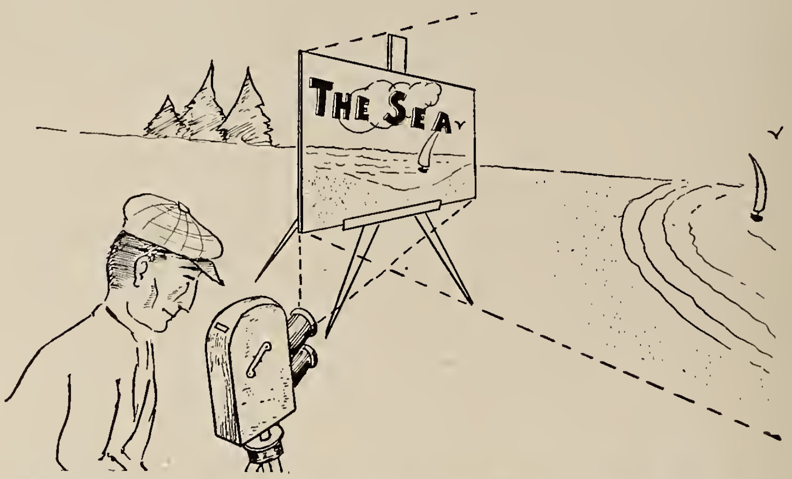
Mirror backgrounds

From Amaro N. Detry, of Buenos Aires, comes a clear explanation of the convenient method of using a mirror to obtain moving backgrounds for action titles. "Double exposure," writes Senor Detry, "is usually resorted to for action titles, but it is not always practicable for personal filmers. A substitute, therefore, is a real help.

"As the drawing on this page will show, this substitute employs a mirror, which may conveniently be about twenty eight by twenty inches in size. The title is placed on it, using 'stick on' letters of a color which will harmonize with the background to be filmed.

"The mirror is set up against a tree, a chair or other available support, in such a manner that the desired background will be reflected in it. The camera is set up in front of the mirror, but slightly to one side, to avoid its being itself reflected in the mirror image. This side placement has the added advantage of causing the letters to seem to be embossed, because of their thickness.

"The background will be slightly out of focus, but this fact will add to the charm of the action title. As a simple substitute for the more involved double exposure, the method is recommended to busy filmers."



• To avoid double exposure or the use of masking devices, film a reflection of the scene in a mirror which already bears title letters.

Improved editor

Lieutenant Colonel E. C. Arden, ACL, of Cheshire, England, sends the photograph reproduced on this page, together with a brief explanation of the editing board that he has devised. "The winders," writes Colonel Arden, "are mounted on wooden blocks, to allow room for the super reels; these blocks are mounted on slides, so that they can be aligned with the editor or with the splicer, at will. The cement bottle and brush are within easy reach.

"With this arrangement, it is possible to work with astonishing ease and quickness. As an extra refinement, the lamphouse shown was made from a brass tube. It accommodates an automobile headlight bulb, in place of the regular lamp, and it permits work to be done on any location, from the automobile battery."

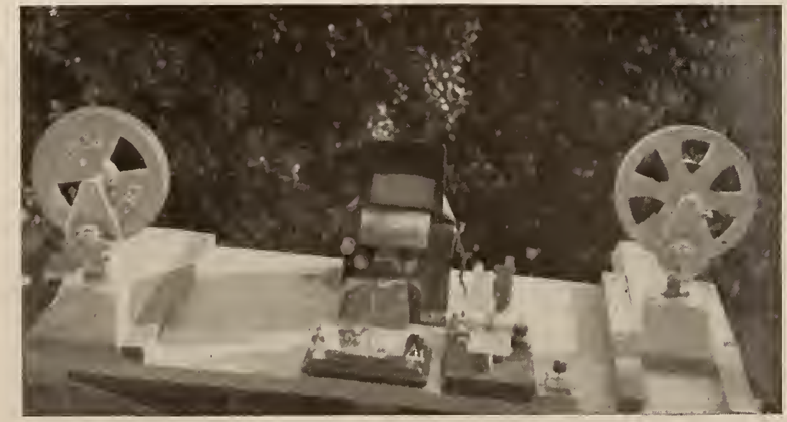
Christmas chimes

Alan Bresnahan, ACL, of Melbourne, Australia, offers a suggestion for Christmas films. "I had a special recording made," he writes, "which commences with Christmas chimes, which, in turn, fade away as a voice says, 'Peace on earth, good will to all men. With this thought in our hearts, this Christmas tide, let us all join in the chorus of *Auld Lang Syne.*' A second voice is then heard singing the tune. The record ends with the chimes again.

"This disc is played in conjunction with a continuous film strip, about two feet in length, which is joined in a loop and is kept on the screen for the duration of the record. In my own version, this film strip carries the wording, *Wishing all present a Very Merry Christmas and a Bright and Prosperous New Year.*

"This combination of record and film into Christmas greetings has been found to be a welcome feature of club meetings in holiday time. Perhaps those of you in other lands will be able to use it, with the variations that are more appropriate to your own ways and customs."

[Continued on page 499]



E. C. Arden, ACL

• Two simple adaptations have created an all purpose editing board.

WHAT HAVE YOU DONE?

The Clinic is written by the readers of MOVIE MAKERS. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

SILENT MOVIES THAT SING!

Ways of superimposing words of songs on films

WILLIAM B. LAUB

ON a broiling, humid day in mid-August a small newsboy came into the offices of Fox Movietone Studios in New York with the early evening editions and stopped short, his eyes fairly bulging.

Santa Claus came out of a telephone booth mopping perspiration carefully from his facial makeup. The boy nearly dropped his papers before he recovered from his astonishment, realizing finally that almost anything is likely to happen in the movies.

"Gee," he said to the girl at the desk; "fer a minute, the old guy had me hanging on d'ropes!"

"Who? Santa Claus?"

"Sure! He never got so close t'me before!"

The girl laughed sympathetically. "Did your mother ever read *The Night Before Christmas* to you?"

"You mean, 'T'was the night before Christmas an' all t'rough de house, not a creature was stirrin', not even a mouse'?"

"That's it!" she said. "That's what they're doing in there; making a movie of the poem."

"Can y'imagine!" the boy grinned. "The night before Christmas . . . in August! Well, so long, sister! Hang up a spare nylon for me!"

* * * *

On stage, Don Hancock, Castle Films director, was shooting the final scenes of the new movie planned especially for home projectors, and it was an effect of Santa in his sleigh, racing through the early morning clouds, as he turns and says, "Happy Christmas to all, and to all a good night!"

The scene, like others in the movie glimpsing a closeup of Santa riding the clouds, had to be carefully staged, to cut into animation which would show the entire team of reindeers whisking the sleigh through the night.

But this was by no means the real production problem in making this special Christmas film. The importance of the lines in this old, familiar poem decided Eugene W. Castle to adopt a device in production which would give the silent versions of the home movie almost the effect of sound. He did it by so planning the studio cinematography that proper backgrounds would be available for superimposing captions in every scene. It was realized that the silent editions of a home movie, in which the poem it pictures is so important to every audience, had to maintain the rhythm of the verse for maximum enjoyment. This could not be done by cutting in captions, and thus interrupting the action. It had so to be done that action, and captions descriptive of the action, appeared simultaneously.

The result is that *The Night Before Christmas* does more than merely bring the old Yuletide poem to life in the 16mm. sound edition. Castle has succeeded in making his silent editions "sing," by quickly fading in and out the lines of the poem as the uninterrupted visualization moves merrily along. Home projector owners not equipped with sound will thus have a treat for their youngsters this Christmas Eve that will be no less enjoyable than if they could actually hear the famous old verse from the screen.

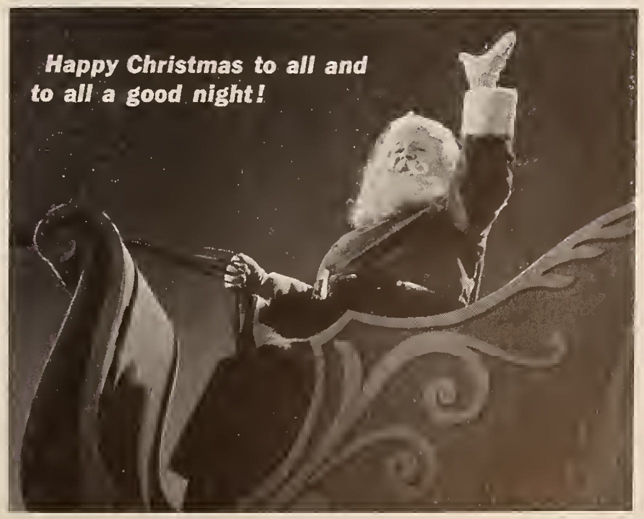
And though, of course, the use of superimposed captions is commercially an optical printing job, there is no reason why the amateur movie maker cannot use this same device very effectively with the simpler means at his command. It should be attempted only when setting out to produce a simple tale that can be made far more effective if its explanatory captions do not interrupt the picturization.

Perhaps the simplest way of achieving this effect in home shooting would be to have one's titles lettered on large black cards which are inserted into one's scenes in areas which have been purposely kept very low in the lighting. The lettering, of course, must be large enough, in this arrangement, that it may be read from the camera distance required by the overall scene.

An easier device, still not requiring the camera facility of winding the film back for double exposures, would be to shoot the desired background scene as it is reflected in a mirror. One's caption in this arrangement is then lettered directly on the mirror, and it need not be in such oversized letters. There will be a problem here, of course, of depth of field, since only with the smaller range of apertures and very short focal length of lens can one expect to have both title and background scene in sharp focus.

This method is suggested with the assumption that the home movie maker does not wish to go to the expense of having his captions superimposed on his edited movie by means of a professional optical printer. However, this can be done for him. Both in

[Continued on page 500]


Happy Christmas to all and
to all a good night!

• Perfect for poetry—to keep the rhythm of verse, superimpose easily read titles on appropriate backgrounds.

The Ten Best and the Maxim Memorial Award

[Continued from page 471]

and recorded with cinematic sureness such things as what happens when cream is poured into a cup of coffee and is filmed in such manner that the action is greatly slowed down for careful analysis. We watch the mechanics of flying seagulls, in landings and takeoffs. We look at the manner in which crystals are formed from chemical combinations, as well as at opening flowers, by time lapse filming. Smoke rings are shown and there are fine examples of the familiar dives caught in slow motion. Mr. Hird's picture compares favorably with the best slow motion studies of the professional screen, and it presents a number of fresh subjects.

Pinocchio's Jack-O'-Lantern

To those filmers who have had the dubious honor of trying to direct a group of young, obstreperous children who somehow seem to persist in shyly gazing into the camera lens, Harlan M. Webber should be able to give some sound advice. Charming, but not cunning, *Pinocchio's Jack-O'-Lantern* seems to solve all the usual deficiencies which attend a film starring children.

With a sure camera sense, Mr. Webber uses sparkling lighting and imaginative camera viewpoints to bring out the Peter Pan quality which pervades the Halloween party given by his son. The picture opens with startlingly clear shots of the small boy reading a Halloween book and continues with him helping his mother prepare the refreshments for the coming party.

In a spirit of understanding and finesse, the filmer follows the antics of the disguised children through the party itself and on to the usual doorbell ringing, where they heinously blackmail the neighbors for candy, cookies and cake. Nostalgically provocative, the film exhibits a buoyant naturalness which would delight any audience.

Squeaky's Kittens

Last year's Honorable Mention Squeaky has grown up into a Ten Best and has had kittens to boot. In *Squeaky's Kittens*, Walter Bergmann presents the mother cat rearing her four lively offspring with the help of the Bergmann household. With what must have taken a great deal of patience and dexterity, the kittens are shown being fed and playing and sparring in typical fashion. Their inevitable disposal among the neighbors constitutes a delightful sequence in which the children and grownups of a suburban community are depicted in wholly natural and pleasing manner.

Mr. Bergmann's manipulation of lighting, both interior and exterior, is warm and skillful, and he has supplemented the story with titles in light vein that are inserted with restraint.

The Dizzy Top

Staria Zimmerman, that charming Milwaukee minx who made her big time bow in *The Boss Comes to Dinner*, a 1944 Ten Best winner, has done it again in *The Dizzy Top*. As the impish daughter of a winsome but widowed mother, she pulls the strings in this "merryonette" show which maneuver her pretty parent into the arms of a new and handsome husband. The quite willing victim of these arch designs is, in the film, the proprietor of a swank hat shop, and it is in this bright locale that the majority of the action takes place.

Patricia and Ryne Zimmerman—the producers *and* supporting players—have a sharp and genuine sense of farce comedy. Their lighthearted plot dances forward as gaily as the suave settings they have contrived for it. Their incidents are antic in their absurdity, their timing crisp and delicately controlled. These qualities are, to be sure, aided immeasurably by Mistress Staria, who carries off each new comic conceit with impudent but charming assurance.

Mr. Zimmerman's technical execution in their latest film leaves little to be desired in competence and imagination. There is, to a heightened degree, the same warmth and brilliance in his lighting which marked *The Boss*. His camera viewpoints are effective and varied, cutting one into the next with precision and pace. Show pieces of cinematic imagination enrich the production, like sugar plums in a Christmas pudding. *The Dizzy Top*, the Zimmerman's first 16mm. effort, is a handsome step forward along their chosen course of lighthearted comedy.

The Magnificent Accident

In a relatively short period of filming, Raymond J. Berger has mastered a type of photoplay which a great many persons have expressed a desire to make, the story film featuring a child and a pet. His script, a simple and unpretentious recounting of how an invalid child wills herself to walk again, to go to the aid of her injured dog, proves an ideal vehicle for Mr. Berger's young daughter and her handsome collie, Lassie.

This 8mm. Kodachrome picture, scored with re-recorded music, is noteworthy for its excellent framing and splendid closeups. Particularly engaging is the sequence, after the accident, showing the mutual recovery of the two stars. Young Miss Berger, considering the limited histrionic ability of a natural child, plays her rôle with grace and assurance; her crying scenes and the ingenuous frolics with Lassie are unusually credible and well performed.

Mr. Berger deserves credit for his planning and fulfillment of a screen play that revolves around two such charming personalities.

Which He Hath Planted

The Texas Forest Service was faced with a grave problem. Large parts of Texas were being devastated and deforested by numerous fires. The fires were caused by the idle fancy and carelessness of backwoodsmen. *Which He Hath Planted* was produced for the Service by Larry J. Fisher, ACL, as part of the campaign to lead these woodsmen into more constructive paths. It is a striking example of how, with imagination, a motion picture can be constructed to fit the needs of a very special situation.

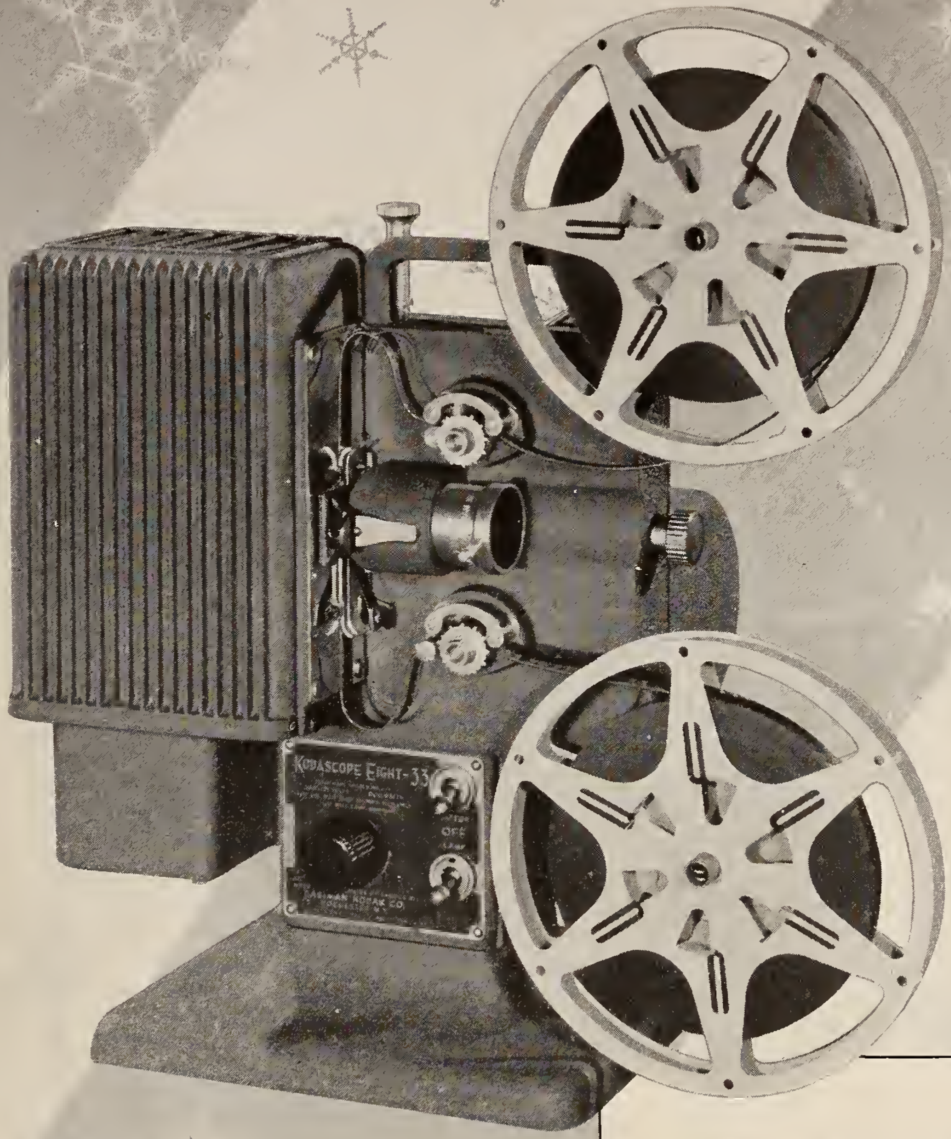
Mr. Fisher and the Forest Service had to find a common ground on which to base their appeal against the pyromaniacal instinct. Realizing that, however uneducated, most people from the backwoods have both acquaintance with and veneration for the Bible, they decided to peg their entire film on quotations from the Scriptures. What they have produced is a beautiful welding of applicable Biblical passages, both spoken and sung, to forest scenes, the end result tending to promote the idea that trees are rich and wondrous manifestations of God and are not intended by Him to be destroyed by man's casual whim. The lesson is well taught. But the film imparts a sense of beauty and reverence that far outlives the immediate lesson. For that, Mr. Fisher's blending of music and word and image is responsible.

Autumn Glory

John R. Kibar has taken the subject of recording the hues of a fall countryside and has lifted it above the familiar medley of garish color. With an interesting variety of viewpoints and an artist's eye for compositions, he has achieved the flowing, rhythmic mood of nature in her most popular season for color filmers. Particularly in shots of trees reflected in streams and the sprightly dancing of golden leaves in the wind has Mr. Kibar surpassed the usual run of nature studies. *Autumn Glory* is replete with movement, but closeups of a colorful branch of berries or stocks of thistle against the sky serve as punctuation for the longer sequences. A human touch is added by including an artist in occasional shots, as he sketches the scenes shown in the major part of the film.

Backyard Horizons

There is an easy, effortless quality about *Backyard Horizons*, by Roy C. Wilcox, which tends to belie the fine competence of its work with telephoto lenses and extension tubes. The birds,



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bugs, bees and rabbits which parade across the horizon of the Wilcox pastures seem to be friends of the family—and they are treated as such in the unpretentious narrative which accompanies them. The sound on film track, combining simple musical selections and a restrained volume of comment, was itself produced by Mr. Wilcox, and it records his own voice, pleasingly.

Design in White

Joseph J. Harley, filmer of nature in her many moods and an understanding lover of great music, brings a subtle and beautiful study of ice, snow and wintry waters, which is presented with the recorded music of *On the Shores of Sorrento*, by Richard Strauss. Here was a problem of finding music that would meet the mood of the footage and of then so editing the latter that the climaxes, both musical and pictorial, would integrate. Although, of course, Sorrento lacks the ice and snow of Mr. Harley's film, yet Strauss's tone poem coalesces amazingly with the sparkling Kodachrome of winter which has been joined to it. Mr. Harley has elected to do something that, had it been done a quarter century ago, would have made cinematic history. In doing it, he has matched the best of the past and has added a new brilliance from his own abundant creative imagination.

Inspiration

Victor E. Pye, using his family as the principal actors in a sincere and competent photoplay, brings us the flavor of family life in far away Australia. With a sure cinematic sense, he opens *Inspiration* with a moving dolly sequence which carries you into the house directly to the star of the film.

With creditable economy of footage and compelling acting and directing, Mr. Pye tells a simple tale of a once crippled child returned to health through the inspiration of a famous figure skater—herself a former "polio" victim. There are also several scenes from which it becomes obvious that the movie maker has profited from viewing theatrical productions with his mind on his own filming. Suave and sensitive, *Inspiration* becomes moving and believable as the plot unfolds.

It's V-E Day

An eye for topical touches and a persistence that would shame the most aggressive news cameraman are responsible for Terry Manos's success in recording the V-E Day activities in New York City. Without the aid of a telephoto lens and balked at every turn by finicking guards, Mr. Manos's camera nevertheless caught the full flavor of the celebration in Times Square as well as some amazingly sharp studies of the personalities who participated in the program at Central Park. For ignoring the theoretical limitations often ascribed to the 8mm. camera and producing a well knit movie of a great historical event, praise is due to an enterprising amateur.

Quaint Old Mexico

It is a platitude that there is more in Mexico than meets the eye. In *Quaint Old Mexico,* however, Guy Nelli proves that there is far more in Mexico than usually meets the camera. Mr. Nelli presents the gradual awakening of Mexico, as the farmers drive their produce to market, with a startling sense of early morning atmosphere; market scenes are developed lucidly and effectively. The high peak of the film is reached with a most remarkable sequence of religious festival shots, as virtually an entire village re-enacts the Stations of the Cross. The intense religious emotion evident in these scenes has rarely been caught for the screen. Mr. Nelli's film is outstanding for its fresh approach and, above all, for the natural and casual quality of its shots.

Repair of an Indirect Inguinal Hernia

Extreme clarity and freedom from the shadows frequently encountered in medical films mark the technical details of the surgery shown in Dr. Vincent Vermooten's *Repair of an Indirect Inguinal Hernia*. Dr. Vermooten was, from the beginning, acutely conscious of the problems involved in bringing the proper light sources to bear upon a complex operation in which every bit of motion possesses great significance. To make certain of a steady and complete lighting scheme, he constructed a special platform above the operating table. Floodlights, closely bunched about the platform, left no possibility of inadequately lighted areas. The result is a record of an operation, masterfully pointed up by lighting, which should prove invaluable for instructional purposes.

Safari

By a clever editorial feat, Charles H. Benjamin has transformed a series of animal scenes which he filmed at New York City's Bronx Zoo into a pseudo travelog of the African game belt. He achieved this effect by simply cutting shots of heavily wooded streams into footage of the uncaged animals in the famous zoo, and the illusion is pointed up by some striking title frames. Mr. Benjamin's camera work matches his editorial insight, for his exposures and composition are first rate. His use of back lighting gives his shots of flamingoes and drowsing lions a brilliance that puts them far above the usual run of animal pictures.

Sweating It Out

It is generally accepted by the less moronic elements that Hollywood's version of life in the army not only missed the point but overlooked it completely. Reginald McMahon, a hardy private first class during the war, has compensated greatly for Hollywood's sins in his *Sweating It Out,* a clever film recording the period between V-J day and his return from overseas.

Mr. McMahon was with the 24th Combat Mapping Squadron, stationed at Gushkara, India. He was in a position to show what a hot, boring climate does to military stiffness and the blithe American temperament; and he has done so. Barracks life becomes very real in his hands, with its essential lack of glamour, its endless small detail and its everlasting poker games. The negative aspects of army life at an outpost—K.P. and guard duty—come in for their proper share of bitter comment. Mr. McMahon is to be thanked for recording the trivia that make up army life in a way that makes one almost nostalgic for them.

Trees That Grow in Brooklyn

It is spring in Brooklyn, and Leo J. Heffernan has found a multitude of trees there. He opens the film with a sombre shot of New York's waterfront and skyline, to indicate the tense activity of a large city. A title suggests that those who live in the midst of this turmoil can find solace not far away. The film proceeds to the bounteous display of flowering trees in a large public park. Glowing shots of heavily laden branches against blue sky are interspersed with scenes of Sunday strollers wandering through shaded walks and falling petals. Mr. Heffernan has used to good effect his fine technical skill, and his color transitions between scenes are smoothly accomplished. *Trees That Grow in Brooklyn* is accompanied by a rhymed narrative written especially for the film by Mr. Heffernan.

White Gables

The solid splendor of Dutch colonial existence in South Africa is attractively recreated in *White Gables,* by G. Brian McIntosh. Moving out from Capetown, the film carries one swiftly over the barrier crags of Table Mountain into the fertile valley beyond. Here, surrounded by its flowers and fields of grape, stands Groot Constantia, the great and graceful manor house built by Governor Simon van der Stel in 1685. Mr. McIntosh presents it with sympathy, imagination and skill. Scene flows into scene, sequence into sequence, with a suave progression which could have been achieved only by the most cunning advanced plan. A gracious lady in 17th Century dress moves through the terraced grounds on the gentle errands of that leisured age. *White Gables* is a bright and glowing evocation of mood and manner which now are history.

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Sitting Right

Sitting Right, a lively, attractive argument for good sitting posture, directs its message to the 'teen aged young ladies of America. Shrewdly, its producers—Grant, Flory and Williams—have brought complete authenticity to this possibly unpopular thesis by presenting it throughout in the playing of actual (and average) high school girls. These same girls, adds John Flory, the director, even contributed many of the situation suggestions which are woven into the swiftly moving message of the film. The production is marked by fine lighting and camera work, heightened in their effect by a modern and refreshing treatment of the narrative track.

* * *

In the 1946 selections, black and white movie making is represented by three place winners, as compared to last year's two. Five 8mm. films appear, as compared to last year's nine. Amateur Cinema League members win most of the honors, with twenty of the twenty two places. The Fellowship of the League is represented by four of its body among the place winners, the same number as last year.

There are eleven silent films, four with musical accompaniment on disc, three sound on film subjects, two with recorded disc music and narrative to be read in projection, one with rerecorded disc accompaniment and one with disc music and sound effects. This year exactly half of the place winners made use of some kind of sound. There are nineteen color films, all Kodachrome, and three black and white. There are seventeen 16mm. placers and five 8mm.

As usual, New York State leads with seven winners, exactly half the number of winning New Yorkers in 1945. New Jersey has three places; California, Connecticut, Texas and Wisconsin have two each. The return of prewar conditions is evidenced by the presence of four pictures from outside the United States among the films honored. New York City has no place among the Ten Best, but is represented by four Honorable Mentions. All other cities have one each.

Previous prize winners are found among the honored filmers. Mr. Gray is the first person ever to have twice won the Hiram Percy Maxim Memorial Award; he also has won three Ten Bests and one Honorable Mention. Mr. Hird has one previous Ten Best and three Honorable Mentions. Mr. Heffernan has to his credit one Hiram Percy Maxim Memorial Award, one Ten Best and one Honorable Mention. Mr. Harley has one Hiram Percy Maxim Memorial Award and one Ten Best. Mr. Bergmann has three Honorable Mentions. Mr. Berger and Mr. and Mrs. Zimmerman have one Ten Best. Mr. Nelli and Dr. Vermooten have one Honorable Mention each. But by far the largest number of films honored have come from movie makers who have not previously placed in Ten Best ratings. There are thirteen of these out of the total of twenty two honored films.

The subject matter dispersal is excellent. The largest category is nature films, with four. There are three farces and three human records. There are two abstract pictures, two dramatic films, two family movies, two propaganda subjects and two travel films. There is one motion analysis and one surgical film.

No Ten Best or Honorable Mention film is the work of any officer, director or staff member of the Amateur Cinema League or of Movie Makers. Only one entry class was excluded—pictures made on 35mm. film.

The geographical dispersion of the place winners and the broad range of subject matter are encouraging evidences that personal filming is advancing after the relative eclipse of the war years.

Design for giving

[Continued from page 473]

from the nursery doorway, pulls the light switch, so that he is silhouetted against the hall light, and closes the door.

36. *Medium shot.* Mrs. F. is hard at work in the living room trimming the tree.

37. *Medium shot.* Her husband motions for her to step over, to see what he has bought for Junior.

38. *Semi-closeup.* He unwraps the first package.

39. *Closeup.* His hands hold out a pair of small shoes.

40. *Closeup.* He removes a bottle of vitamin capsules from its wrapper.

41. *Closeup.* Another package turns out to be a child's bathrobe.

42. *Semi-closeup.* Mrs. F. smiles her approval, and reaches for the box of Christmas papers and ribbons.

43. *Medium shot.* She is seen sitting in the foreground, engaged in wrapping a sweater and bathrobe, while Mr. F. starts to fill the stocking on the mantel with an apple and the vitamin capsules. But he notices that something is lodged in the bottom of the stocking, and extracts an envelope.

44. *Closeup.* Mother looks up from the floor questioningly.

45. *Semi-closeup.* Mr. F. opens the letter and reads it silently, then hands it to his wife, to read.

46. *Semi-closeup.* The letter, as seen over Mrs. F.'s shoulder.

47. *Closeup.* The letter reads:

> Dear Santa. Since you like
> chimnies better than front doars
> I thout Id leave my letter here.

> Please do not give me clothes like Bobby Davis got last yere. He almost wore out my toys playing with them becaus I guess you didnt know he wanted any. Im not like Momma who never seems to have enugh clothes. But if you can spare some skates and a drum and a cat and some marbles . . .

48. *Closeup.* Mrs. F.'s rather serious expression, as she looks up for her husband's reaction.

49. *Semi-closeup.* Mr. F. contemplates the vitamin pills on the mantel, as he fumbles around in his pockets and says:

Title. *"I'm going to run down to the drug store for some tobacco."*

50. *Semi-closeup.* His wife rises, brushing off scraps of ribbon from her skirt.

51. *Closeup.* She reflects for a moment and says:

Title. *"Good. You can drop me at the hardware to pick up some pie tins."*

52. *Long shot.* Interior. They leave by the front door in their heavy coats. Fade to:

53. *Semi-closeup.* It is Christmas morning. Mr. F., in his dressing gown, peers cautiously through the living room door, before entering with an armload of packages.

54. *Medium shot.* He stoops under the tree to place his gifts, then leaves the room quickly.

55. *Medium shot.* His wife, in her robe, goes through the same routine.

56. *Long shot.* Mr. F. returns to the living room carrying Junior, in his pajamas and robe, with his hands over his eyes; he takes them away when his father gives him the word.

57. *Long shot.* A shot of the tree and holiday decorations in all their splendor.

58. *Closeup.* The awed and happy expression on the child's face.

59. *Medium shot.* He runs to the tree and opens his first package. He squeals ecstatically when it turns out to be the drum he asked for.

60. *Closeup.* The Mrs. smiles accusingly at her husband and says:

Title. *"Fine tobacco!"*

61. Pop grins sheepishly.

62. *Medium shot.* Junior rips into the next package and yanks out a gleaming pair of skates.

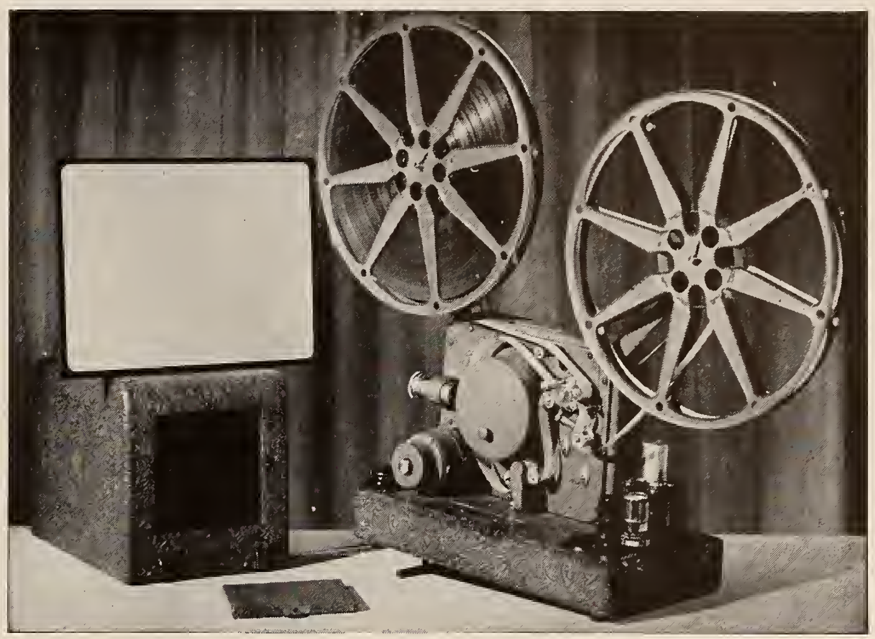
63. *Closeup.* Mr. F. scratches his chin and eyes his wife with amusement. He speaks.

Title. *"Some pie tins!"*

64. *Medium shot.* The backsliding parents laugh heartily at their last minute change of heart. Wipe to:

65. *Medium shot.* Junior gathers up some of his toys and stacks them neatly at the base of the tree.

66. *Medium shot.* He then walks over to his father's chair and hugs him fondly. Mr. F. smiles a bit self con-



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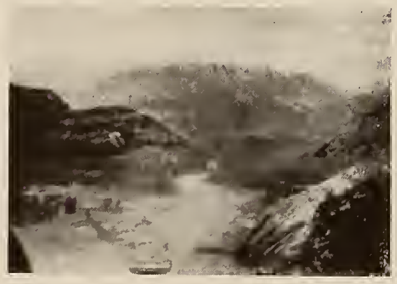

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sciously at his son's exuberance.

67. *Semi-closeup.* Junior crosses to his mother, whom he kisses appreciatively. She pats his hand warmly.

68. *Closeup.* The child's happy face, as seen over his mother's shoulder, as he says:

Title. *"I guess Santa Claus got my letter."*

69. *Semi-closeup.* Mrs. F. smiles and nods.

70. *Medium shot.* Junior walks back to the tree, removes a candy cane from one of the branches and walks toward the camera past his mother and father. They watch him proudly, basking in his obvious glee.

71. *Closeup.* Junior smiles broadly into the camera and removes a small book from the pocket of his robe. He holds it up for us to read the title and winks. The title of his manual is *"How to Handle Parents,"* by Selena Sourgraypes. Fade to end title.

Shooting snow and skiers

[Continued from page 475]

case of artificially balancing the light values of the snow and the actors in your movie. This cannot always be done successfully; but, when it can be, it adds to the stereoscopic effect and contributes a great deal to the impression created by the picture.

When we add the element of action to our winter pictures we can, most of the time, forget about balancing the various keys in our picture. Naturally, you cannot follow a fast moving figure with a reflector. With action, the movie maker reverses the precepts just laid down and utilizes the contrasty qualities of color film to give him dramatic results, which point up the movement and speed the tempo of the picture.

Think of it in this way. Mary is a good looking girl. If we have a medium shot where she is smiling into the camera, but where her face is so dark that we can hardly recognize her, the impression created by the scene is bad. We are quite aware of the fact that her face is too dark. But, if she is flashing down a ski run, we are concerned primarily with action and do not notice that her face is shadowed.

Therefore, in shooting skiing action, look for dramatic contrasts. Make as much of them from a lighting standpoint as you possibly can.

For eye catching sequences, you will naturally use side lighting and back lighting a great deal. In selecting your terrain, pay attention to the shadows of trees, rocks or sharply etched snow banks. Naturally, it is not wise to do this to the point where the inherent drama of the landscape in each scene competes severely with the verve of action skiing, which is the chief subject.

The writer has spent several winters shooting many thousands of feet of color film at Sun Valley, Idaho, where skiing and movie making go so well together.

Here, in the "Alps" of Idaho, the movie maker will find a clear, crisp, brilliant light, powder snow and great sweeps of winter vistas punctuated by the flashing forms of downhill skiers.

In shooting downhill ski action, it is important to get plenty of variety in the angles covered. A two inch lens will pull the figure in closer and give a welcome change from the more sweeping shots made with the one inch lens.

In some cases at least, place the camera on a turn. Use the two inch lens here, so that you may be a safe distance from the skier in case he "spills." As the skier makes a turn at high speed he will, under some conditions, throw a cloud of snow into the air. This is particularly attractive if you can back light the scene.

Another good camera position is on a slight knoll, so that the skier comes into the camera field and then flashes by, slightly below camera level. Straight runs where the camera follows the skier moving at right angles are good for some scenes. These shots clearly show the angle of the slope, but quickly become monotonous if there are too many in succession.

All in all, it is this writer's belief that the best downhill skiing movies are made with back and side lighting. Front lighting should be avoided in most cases.

Ski jumping, next to downhill running, probably provides the most thrilling movies. To anybody who will study the run and imagine a jumper soaring into the air, many angles are obvious. By far the majority of your scenes should be taken near a point where the jumper alights. You can follow him from the time he leaves the jump until he lands. Another choice spot is next to the take off, where you can get a semi-closeup as the jumper leaps into the air. Some cuts are necessary where he starts his glide.

Slalom racing also makes attractive movies. Here a low angle is most effective. The colorful pennants marking the course are outlined against the sky and the low angle lends emphasis to the racer's form and the action of his skis as he weaves down the course.

Ski touring is another popular form of sport with skis. At Sun Valley, trips are taken into Pioneer Range and the adjacent country. It should be the chief aim of the movie maker to show the beauty of the country, the long slopes for carefree skiing and the good fellowship that is a part of countryside ski trips.

These are a few elementary points

about shooting skiing action which it will pay well to observe. In the first place, follow the action as smoothly as possible. Jerky camera movement is distracting and reminds the audience that they are looking at the scene through a camera which is poorly handled.

Keep the skier or skiers well centered in the frame. Do not let the subject almost leave the frame and then jerk the camera, to center him again.

If your camera has variable speed you will find that a percentage of shots will be more interesting if filmed at increased speeds, such as forty eight frames or sixty four frames a second. Generally speaking, twenty four frames, sound speed, is best for all ski action except in rare cases where the normal action needs speeding up. The slow motion ski scenes are most effective where the skier throws up a cloud of snow on a turn.

It is important at all times to protect the lens from the direct rays of the sun and from bright reflections from the snow. Many an exciting "follow shot" has been ruined by a sudden flare in the lens.

In following ski action, the longer the focal length of the lens, the greater is the demand for smooth "panoraming." The two inch lens will stand up very well in this respect but, when you are following with a three inch lens, the camera action *must* be smooth. Of course, it goes without saying that the increased speed of forty eight frames will help to smooth the camera action.

A light tripod with a smooth working head is a necessary adjunct to good skiing motion pictures. For working in deep snow, put webbed rings on each tripod leg, to prevent the tripod from sinking in the snow.

An exposure meter is used by most movie makers. In calculating the meter reading on snow scenes, a great deal of care must be used. At Sun Valley, the needle on most meters bangs clear over against the stopping post, indicating an exposure of $f/22$ or less. Woe be to the unfortunate filmer who believes the meter in this case. The correct exposure in bright light on good snow runs is generally around $f/11$.

The only light that will need much less exposure than $f/11$ is the full sunlight reflected off a south slope in the spring. The stronger sun and the glistening snow at this time of year will play havoc with your winter exposures and will run very close to $f/22$. Beware of days that are slightly overcast. The light is dull to the eye, but your color film will find it virtually no different than that of a bright sunny day.

Filming and skiing go naturally hand in hand. Good skiing films will bring back the thrill of powdery snow slopes and fill the long evening with the nostalgic lure of the king of winter sports.

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Children and winter sports

[Continued from page 474]

clutching his coat, while Father's eyes appear to be tightly closed and there is a look of apprehension quite evident on his face. The action can be shot from another sled going down the hill beside them. Father's eye facing the camera side is closed; but the other eye is open, so that he can see where he is going.

After sliding down the hill, the long trek back to the summit is usually an arduous journey; so, why not take an extra shot from below, with the camera held upside down, of the sled coming down the hill. In editing the picture, cut out this shot, completely turn it around from top to bottom and splice it back in place. When the film is projected, it will appear as though the sled is going back up the hill. This is comparable to the trick shot you made last summer of the diver, which showed him coming up out of the water and back to the springboard.

Another effective trick is to run the camera at half speed, eight frames a second, while filming the course of the sled downhill, as it narrowly misses obstacles in its path. Shooting at eight frames a second doubles the speed of the sled when the scene is projected, and it gives the impression of travel at a tremendous rate. However, when shooting at half speed, remember to close down the lens opening one stop. For example, if you are shooting with an *f*/8 opening at regular speed, then use *f*/11 for half speed.

Snow fights are good fun to film, but watch out for your camera, especially if the battle gets out of bounds. This sequence can begin with a shot of the rim of a snow fort, and three or four heads warily rearing above it. Have some one standing close by, just outside the camera field, throw a snowball at one of the heads, hitting it. Now drop back out of battle range, and take shots of the boys throwing snowballs from the fort. Turn your camera on the opponents, and film them ducking or sidestepping, and also getting hit. Take a variety of closeup shots of hands molding snowballs, arms being drawn back, participants being hit and medium shots of the boys blowing on their hands, to make them warm.

For an amusing incident, you might get a shot of a policeman walking along the street, who sees the boys engaged in the snowball fight. Let the boys see him and drop their ammunition, except one boy who is bent over making a snowball. As he straightens up and throws it, he notices the policeman. It is too late to stop. Now shoot the same scene in exactly the same way, but with the camera held upside down. When turned end for end and spliced in place, the scene will show the snowball's return to the boy's hand, and then he will bend down and put it back in the snow. For the final scene, have the policeman looking suspiciously at them, while the boys' faces assume angelic expressions.

There are a number of general rules that should be observed before attempting to film winter movies. Bright sunshine is a "must" for getting the best results from snow scenes.

If the day is overcast, do not attempt to take any pictures, because they will appear dull and lifeless, even though your exposure is perfect.

Landscape scenes should be shot with the sun on the side and not directly on the scene, in order that the shadows of the trees falling across the snow will break up the solid whiteness. However, in shooting closeups in color, the sun should be shining directly on your subject.

Admittedly, the correct exposure reading for filming most subjects in snow scenes is difficult to determine. This is due to the glare from the snow brightening the overall scene to such an extent that the reading is too high for the dark objects. Therefore, if any dark objects are important, expose them and let the highlights take care of themselves.

Above all, before you begin shooting your children's winter sports reel, remember to plan conscientiously in advance the sequences you are going to include, and then build them into a coherent story.

Practical films

[Continued from page 482]

ticed in the Dry Imperator vineyards and wineries, Pictorial Films, Inc., R.K.O. Building, Radio City, New York, has in production a film for Robin Fils & Cie, Ltd., which they expect to have ready shortly for distribution to any civic groups who express a desire to see it.

The picture, in 16mm. Kodachrome sound, will make the most of the autumn beauty of the Hammondsport (N. Y.) hills in addition to showing the intricacies of the chemical processes involved in making champagne. This venture marks the Pictorial Films debut as a producer of industrial films.

OVERACTING

Film stories made with amateur actors are more convincing if the persons carrying the rôles underact, than if they overact. This statement is particularly true if the action is intended to be humorous. Playing a funny part "straight" will often get more laughs from an audience than will painful efforts to "clown it," made by persons who do not know the difficult art of keeping always in character.

Exposure index numbers

[Continued from page 480]

pect to have separate dials and hoods available for all G-E exposure meters produced since 1940 (that is our type DW-48 and DW-58) which may be procured through photographic dealers, to bring these meters up to the ASA scale.

DeJur

(1) Early models of the DeJur meter were sealed both in the ASA exposure index numbers and in the Weston speed ratings.

(2) Current models are sealed in ASA exposure index numbers, which DeJur pioneered in the meter field.

(3) See No's. 1 and 2, above.

(4) This problem does not exist with the DeJur meter in any model.

Norwood

(1) Our past meters are sealed in the Weston system of film speed ratings.

(2) Our present (October 1) meters are sealed in the Weston system of speed ratings.

(3) We hope to have our future meters—within two to four months time—sealed in ASA exposure index numbers.

(4) With Norwood meters sealed in Weston speed ratings, the calculator should be set on a film value one number lower than the ASA number.

Hickok

(1) Our past meters have been sealed in Weston, General Electric and American Scheiner speed numbers.

(2) Our current meters (October 1) are now sealed in both Weston and General Electric speed numbers.

(3) We will plan on using ASA exposure index numbers in the near future.

(4) All of our meters which are now on the market can be successfully used under the ASA exposure index number system by means of a conversion table. All of the meters which we have manufactured have carried at least one scale with Weston speed numbers on them, and it is a simple matter to transfer these Weston numbers to ASA exposure index numbers. No appreciable difference in the finished result will be noticed.

Skan (was G-M)

(1) Our past meters are sealed in the Weston system of film speed ratings.

(2) Our present meters are sealed in ASA exposure index numbers.

(3) See answer to question No. 2.

(4) (The G-M Laboratories, Inc., answered question No. 4—What recommendation do you make for using ASA exposure index numbers in conjunction with models of your meter sealed in another system?—by referring us again to their answer to question No. 2. Since early models of the G-M meter—currently named Skan—were sealed in Weston speed ratings, this answer would

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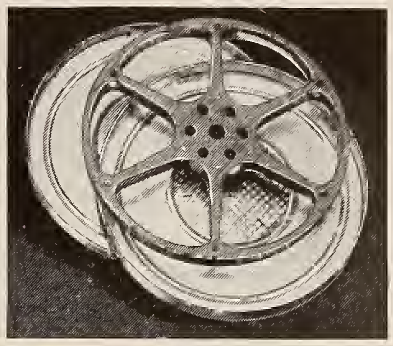

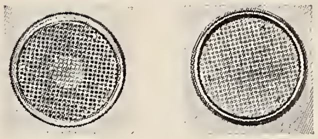

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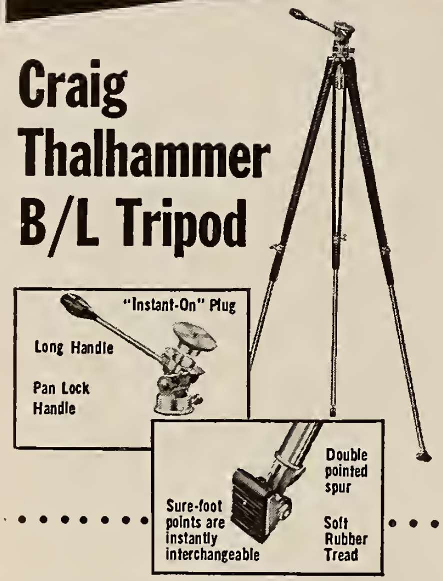

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not seem to resolve question No. 4 completely. It is presumed, however, that the ASA exposure index numbers can be used as successfully with early model G-M meters as they can with the Weston and General Electric instruments. —JWM).

So much for the employment of ASA exposure index numbers in connection with past, present and future models of leading photocell meters now being offered. The other important data in this matter, which practicing amateurs will want to know, are the specific exposure index numbers assigned by film manufacturers to their several products. MOVIE MAKERS presents these important data herewith:

Exposure Index Numbers for Ciné-Kodak Reversal Films

Type of Film	*Day.*	*Tung.*
16mm. Super XX Panchromatic	100	80
16mm. Super X Panchromatic	40	32
8mm. Super X Panchromatic	40	32
8mm. Regular Panchromatic	10	8
Kodachrome		
35, 16 & 8mm. Daylight Type	10	4*
35, 16 & 8mm. Type A	10**	16

---

*With Kodachrome Filter for Photoflood.

**With Kodachrome Type A Filter for Daylight.

In general connection with these assigned exposure index numbers, the Eastman Kodak Company makes the following comments:

"Exhaustive tests indicate the suitability of the indexes listed above for use with new meters scaled in the ASA system. Tests also indicate that these new exposure indexes are likewise satisfactory for earlier Weston and General Electric meters. *Publication of these new indexes does not mean that any cinematographer should change the settings he has been using if he has been getting consistently good results.*" (The italics are ours—JWM.)

In specific connection with the use of ASA exposure index numbers for Kodachrome cinematography under tungsten light, the Eastman Kodak Company makes the following comments:

"The values for movie making by tungsten light apply if the meter reading is taken from the camera position and the subject has average reflectance; or, if the reading is made on a gray card of about eighteen percent reflectance held close in front of the subject, facing the camera. A white matte card can also be used in this manner if the values above are divided by five. If the card method is used, some allowance must be made for unusually light or dark colored subjects."

Exposure Index Numbers for Ansco Reversal Films

Type of Film	*Day.*	*Tung.*
16mm. & 8mm. Hypan	40	32
16mm. & 8mm. Triple S Pan	100	80
Ansco Color		
16mm. Daylight Type	10	—
16mm. Tungsten Type	—	12
Roll & 35mm. Daylight Type	12	—
Roll & 35mm. Tungsten Type	—	12

In general connection with these assigned exposure index numbers, Ansco makes the following comments:

"These exposure index numbers are intended for use with photoelectric exposure meters calibrated according to recent American Standards, particularly meters manufactured since the middle of 1946. In connection with color and other reversible films, cinematographers using earlier exposure meters will probably find it necessary to adjust the values given in the table to suit the calibration of the particular meter being used. In any case, the values given above may be raised or lowered, as the individual finds necessary, to suit his particular equipment and techniques."

Turntable technique

[Continued from page 481]

often as every fifteen seconds. However, half or one minute intervals are entirely satisfactory for the average picture.

Conclusion of sequences, marked by fadeouts or other transition methods, and all other points of importance, also the time of their occurrence, should conspicuously be noted. A stop watch is of great help, but any watch with a second hand will do. It is best to have some other person operate the projector (and watch the stroboscope) while these notes are made. Once the action sheet is completed, the film can be laid aside, and all further selecting and timing of music done with the aid of this sheet.

The next step is to find the proper musical selections. This can be done by listening systematically to recorded music or to that which is coming over the radio. Whatever the mood of the music, it may be matched with the mood of one of your finished pictures or that of one yet in the planning stage. It is surprising how often new ideas are born for pictures.

As soon as the necessary records have been found, the final selecting can be done by playing these records, at the same time following the action sheet with a stop watch. This method will also tell whether the side of a particular record will last during a film sequence.

If only a portion of the record is to be used, playing from any predetermined point can be done by marking the starting point. The most accurate marker is a small patch, about three eighths of an inch square, attached to the record with cellulose tape (see Fig.

2). A small piece of white film leader is suitable, for two reasons. It is sufficiently hard, to maintain a clean cut edge, and it stands out well on the dark record. Placing the needle along the edge of this patch, it is always possible to start playing from the same exact location. This method assures greater accuracy than if a china marking pencil is used.

However, where extremely close cuing is not necessary, the pencil mark will suffice, except that pencil or other crayon marks wipe off easily and become faint; also they "spread" after much playing and handling. Another advantage of patch over pencil mark is that the needle can be placed on the patch and then slid into position more or less by feel, while the mark and the phonograph needle must be seen.

• Where close cuing is unnecessary, the china marking pencil is sufficient.

When the needle is to be placed while the record is running, a circle, concentric with the record center and covering the entire desired groove, made with a china marking pencil, is most convenient. Some amateurs have equipped their turntables with special measuring arms which must be adjusted for each record.

It should be remembered that turntables will require from one to three seconds to reach the operating speed. Because volume of sound cannot be brought up before full speed is attained, markers will have to be placed two or three grooves ahead of the desired position.

In synchronizing the beginning of a picture, when the marking patch is positioned on the record (three full revolutions ahead of the desired starting point), the player needle will have to reach the desired location when the first scene appears on the screen. It is assumed that the projector and player were started together, that there are three seconds length of black leader spliced between white leader and the film and that the projector is started on the first few frames of the black leader.

Timing the ending of the film and the finishing chords of music, so that they coincide completely, is best done by use of the patch method. Comparatively little time should be allowed (about one half to one minute) between the

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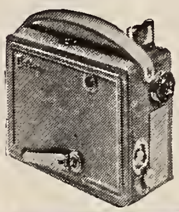

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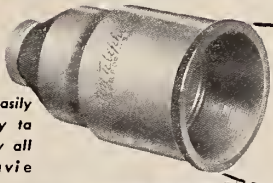

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marker and the end of the record. If there is a title or some other easily memorized place in the film, the exact time required to reach the end title should be determined. Then, the marking patch is attached to the record, to insure that the playing time will be equivalent to the running time of the film.

Transition between two records is best done by bringing up the volume of the incoming music until it is audible, before lowering the volume of the outgoing music. One should never be uncertain in operating the volume controls; the change must be made without hesitation.

In playing a long symphonic piece, there should naturally be no break in the continuity between records. In this case, the music at the end of one record must be well memorized and the adjoining record started at the cue of a musical note.

If, for any reason, a record must be repeated with the same player arm, volume should be lowered at the conclusion of one of the musical passages, the arm moved gently but rapidly to the beginning of the record and then the volume brought up again.

• A view of the complete dual turntable setup, showing a stroboscope.

Locating the exact starting point on records will take a little more time than the haphazard way of playing music, but it will save many a headache at screenings. The movie maker can face his presentation with confidence and assurance.

With difficult technicalities out of the way, he will be able to devote his entire attention to other phases of his show. He will wait calmly for the end title to come, because his music will blast out the finishing chords with split second accuracy.

The following ten golden rules are worth remembering:

1. Make certain that the equipment is in good working order before leaving home. Carry a few handy tools in a small kit, such as long nose pliers, yellow china marking pencil and electric tape.

2. Make sure that there is alternating current available, when the amplifier and the turntables operate on 60 cycle AC only.

3. Keep speakers high and near the screen and run the cables where people will not fall over them.

4. Locate the player equipment behind the last row of seats, also where the volume of sound can easily be judged.

5. Do not use cracked or scratched records.

6. Never disturb the player arm while the volume control is up.

7. Have duplicates of every important record.

8. Mark records with large, visible numbers in the sequence of their playing.

9. Do not play the musical accompaniment too loud and, again, do not let the noise of the projector dominate.

10. Attend fully to the operation of the turntable. Do not project your picture too slowly; otherwise the record may run out ahead of it.

Family captions

[Continued from page 483]

cutout design tends to curl, when placed under the lights without having been pasted to the background card, it can usually be flattened by gently "reverse curling" it, placing it under the lights again and shooting quickly.

Knowing that we are all fond of pets of one kind or another, or at least enjoy good animal pictures, the makers of greeting cards and advertisers in our magazines use hundreds of drawings of appealing and amusing animals, to attract our attention to their products. In fact everything from gasoline to ice cream is sold with the help of pets. Here then is a source of excellent title decoration material for films featuring "Butch," the family cocker spaniel, "Minnie," the mouser, or what have you? Even "Flower," the skunk, appears in many advertisements and novelty items, just for that rare movie maker who may have a pet polecat!

Decalcomania transfers are another excellent source of title decorations for family films. Being mostly designed for home and furniture decoration, the transfers feature the high spots of family life—sailboats, flowers, household objects, backyard bird varieties, beach scenes—and are ideal for many family film titles. For that film of the family vacation at the lakeside cottage, what could be more appropriate than to decorate a title card with a couple of sailboat decalcomanias?

Many of the "decals" are just the right size for the nine by twelve inch title area used by many cameramen, while others are much smaller and will fit more limited title areas nicely. It is possible to get unpleasant reflections from the glossy surface of "decals," if the lights happen to be just at the angle to reflect into the camera lens. This can be avoided easily, however, by lighting the title and looking at it *from the camera position*, to check for reflections. If no reflections can be seen it will be safe to shoot. "Decals" are not so difficult as glass or celluloid surfaces in this respect.

The movie maker who takes his own still pictures, too, has a source of personalized titles, particularly for black and white films. By making, or having made, eight by ten inch enlargements from suitable negatives, he will have a background upon which to place the letters for a simple title. By a suitable negative is meant one which will produce a picture with which the lettering will contrast nicely. In other words, the white letters should appear on darker areas of the background picture.

A good sized drawing board or title board on which to mount one's title backgrounds, by means of thumb tacks or in some other way, will make handling the decorations and lettering easier. By marking off the edges of the board at regular intervals on both sides and using a T square, the lining up of the letters becomes simple. This can be done at a desk or table, and the entire board can then be slipped into place under the camera.

The method of producing titles with picture backgrounds is not limited to black and white films, although, of course, it is expensive to have one's own color "stills" enlarged to title background size. However there is nothing to prevent one from using large sized colored pictures, from other sources, as title backgrounds. Or one *could* plan to shoot some special footage for titles, rewind the film (in a darkroom if necessary) and double expose the title lettering on the scenes already taken, by placing the lettering on a dead black background.

This last method is what too many movie makers use as their excuse for not titling those family reels. So, unless you have a lot of time to spend on title making, stick to the simpler schemes—but at least *do title* your family films!

The clinic

[Continued from page 484]

With keen eyes When you visit the movie theatre, you will, if you are an alert amateur, not get so lost in the drama itself that you will fail to notice many of the cinematic devices which Hollywood uses and which can be used, with some ingenuity, by personal filmers. These things are to be found particularly in the field of continuity and plot handling, and a keen observation of them will repay any amateur, because theatrical filmers have had many years of finding out how to cut corners in advancing a screen story and of getting emphasis on important features, with as

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little effort as possible. There are also many devices of the actual filming which are not beyond the fairly ample equipment of present day amateurs.

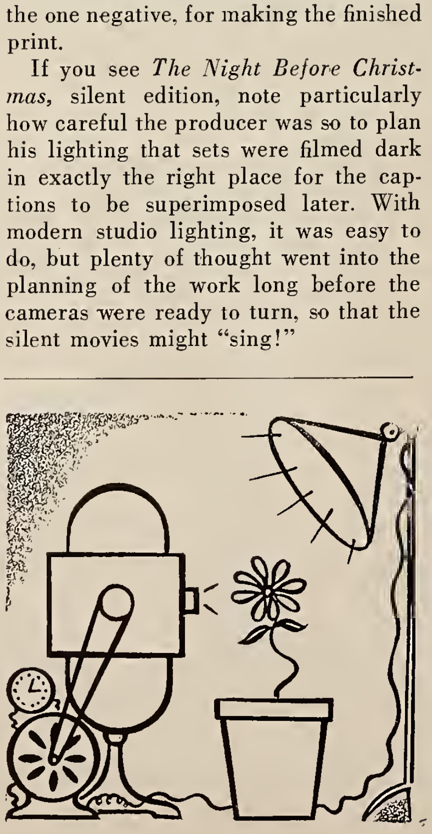
Stopping camera Although there are many times when the movie camera should be stopped, both for normal transitions and for trick effects, some filmers seem to have developed an annoying habit of interrupting the scene without changing it, achieving thereby a nervous affliction for their films, akin to St. Vitus dance in some invalids. If a character in a scene is walking across a street, nothing is gained by letting him get half way across and then stopping the camera until he steps on the opposite curb. This economy of footage is entirely justified, *if the camera position is changed.* If it is not changed, the result on the screen is ridiculous. In normal filming, when the camera stops, the scene should change.

Silent movies that sing!

[Continued from page 485]

New York and in Hollywood, people specializing in such effects can handle the amateur 16mm. production, and they frequently do. They merely make the captions, film them in the right section of the aperture, and use this same negative in making an optical "dupe" from the amateur's production. Picture and superimposed captions are then on the one negative, for making the finished print.

If you see *The Night Before Christmas,* silent edition, note particularly how careful the producer was so to plan his lighting that sets were filmed dark in exactly the right place for the captions to be superimposed later. With modern studio lighting, it was easy to do, but plenty of thought went into the planning of the work long before the cameras were ready to turn, so that the silent movies might "sing!"



News of the industry

[Continued from page 477]

tion Picture Engineers, for his paper on *The Projection Life of Film.* The paper deals largely with wear and tear, scratch protection and projection equality. The award is given annually for a technical paper in the field of motion picture engineering.

Ansco After more than three years of research, a new Indiatone portrait projection paper has been announced by the Ansco Division of General Aniline and Film Corporation, Binghamton, N. Y. The paper is said to possess remarkable latitude, improved gradation and unusual warm tone characteristics. The new Indiatone is primarily an enlarging paper designed for portrait work; but it is also effective for contact printing. At present the paper is being produced in Kashmir White, Kashmir Ivory and Matte White.

Pictorial The first branch office of Pictorial Films, Inc., was opened on October 1 in the Kimball Building, 25 East Jackson Boulevard, Chicago, Ill. Lawrence Goldberg is in charge of the unit, which will be Pictorial's midwest sales office. Pictorial's New York offices are located in the RKO Building, Radio City, New York.

Pictorial has also arranged with Postmaster General Robert E. Hannegan for the production of an educational film concerning the history and functions of the United States Postal Department. The film is to be the first in a series which is eventually to cover all the presidential cabinet offices. Other films will deal with the Departments of Commerce, Justice, Treasury, Agriculture and others. The series will be released through Pictorial's usual channels.

Radiant Into new offices on October 23 went the Radiant Manufacturing Corporation. The company's 46,000 square foot structure is at 2627 West Roosevelt Road, Chicago 8, Ill. The factory size allows the complete manufacture and easy inspection of all screens from the smallest home type to the gigantic theatre models.

Radiant is now offering full coverage warranty on projection screens, for the first time in the history of the amateur movie industry. Under the terms of the guarantee, all DeLuxe, portable tripod screens are warranted "to be free from defects in material and factory workmanship."

Weston Recently appointed as advertising manager of the Weston Electrical Instrument Corporation, Newark, N. J., was Philip Barnes of Union, N. J. Mr. Barnes takes over

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from Sidney Cassey, who has retired after thirty years of Weston service. Mr. Barnes has been with the Weston advertising department since 1934, with time out for service as a lieutenant in the United States Navy.

Telefilm A doubled capacity for color release printing is claimed by Telefilm Studios of Hollywood. The work is done under the supervision of Lloyd N. Christenson, chief research engineer. In addition, Telefilm's research department has introduced several improvements in equipment, including a system that eliminates need for notching an original.

George A. J. Howard, jr., has assumed the position of national sales manager for Telefilm, after his resignation as general traffic manager for Pacific Air Lines. Mr. Howard plans to increase Telefilm's 16mm. sales staff, to keep step with the company's large scale expansion project.

Craig An improved version of the Thalmetal Tripod is now being marketed by Craig Movie Supply Company, 1053 South Olive Street, Los Angeles. The tripod features the patented "Sure Foot" points and "Instant-On" plug. Its height extended is sixty inches, while it measures thirty two inches closed. It is equipped with a Thalhammer Midget "pan tilt" head, which allows a full 360 degree "pan" action and a tilt action of 125 degrees. Further information may be obtained from the company.

Craig has been appointed exclusive sales distributor through eleven States, Alaska and Hawaii for Bardwell & McAlister lighting equipment. The line features the Dinky Inky Spotlight and attachments.

Reeal Films The famed Alaska Highway, built at top speed during the war, to facilitate the movement of vital equipment, is featured in a film produced by Fridley F. McCulloch of Reeal Films, 3001 South Calhoun Street, Fort Wayne, Ind. Sticking closely to its subject, the film shows the type of country, with its lakes and hills and small, barren towns, through which the highway cuts.

New company Universal Pictures Company, Inc., announces the formation of a new company, United World Films, Inc., a wholly owned subsidiary incorporating the entire Bell & Howell Filmosound Library, which Universal has purchased.

All operating personnel, branch agencies and dealer and agency contacts of the Bell & Howell distributing system have also been transferred to United World Films. Because of previous Bell & Howell distribution agreements with the J. Arthur Rank Company, Universal

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Pictures Company, which already had close connections with the British concern, now becomes the prime J. Arthur Rank distributor in the United States. The new company is located at 1250 Sixth Avenue, New York City.

National Cinema Covering all types of home movies, two new catalogs have been released by National Cinema Service, 71 Dey Street, New York 7, N. Y. One catalog is devoted wholly to 8mm. and 16mm. silent material, while the other lists only 16mm. sound programs and "shorts." The catalogs may be had free, upon written request, from National Cinema Service.

Popular Photography Frank Fenner, jr., ACL, has been promoted to managing editor of *Popular Photography*, according to an announcement by B. G. Davis, president of the Ziff-Davis Publishing Company. Mr. Fenner joined the staff of *Popular Photography* in 1937. He is the author of *Glossary for Photography* and co-author of *Time to Eat*.

Brulatour dies Jules E. Brulatour, a life member of the Amateur Cinema League and president of J. E. Brulatour, Inc., died on October 25. Mr. Brulatour was one of the early pioneers in the field of cinema, and his firm was the leading wholesale distributor in the United States of Eastman Kodak professional motion picture film.

Willard Jack Zander has been appointed to head the Animation Department of Willard Pictures, Inc., 45 West 45th Street, New York City. During three years in the army, Mr. Zander was an animation unit director with the United States Army Signal Corps at Astoria, Long Island, where he developed many new animation training techniques.

Erskine F. Gilbert has joined the Willard organization as writer and director. Previously, Mr. Gilbert was with the Jam Handy Organization, a career that was interrupted by a term of service with the United States Navy. He has also been associated with the United Fruit Company in Central America.

Award Films With the release of a War Department orientation film, *Teamwork*, and a British Information Service film, *Man, One Family*, a new 16mm. sales and distribution organization, Award Films, recently made its appearance at 381 Fourth Avenue, New York 16, N. Y. Award Films intends to distribute only films "worthy of an award in a permanent library of international classics," while its programs will largely be directed at community education activities.

SMPE Scrolls of achievement were presented to the Radio Corporation of America, the Bell Telephone Laboratories, General Electric Company, Western Electric Company, Westinghouse Electric Company, Metro-Goldwyn-Mayer Studios, Twentieth Century-Fox Film Corporation and Dr. Lee de Forest at the sixtieth semi-annual convention of the Society of Motion Picture Engineers. The scrolls were for high achievement in advancing the technical development of sound motion pictures.

Also at the SMPE convention, it was revealed that the vast combat film library of the United States Navy is to be made available to the public through various educational, research and industrial channels. The Navy at present has on file about twenty five million feet of combat film.

At the same session, magnetic sound recording on film, using a 16mm. projector, was demonstrated to the engineers for the first time. The magnetic process was developed by Marvin Camras of the Armour Research Foundation, Chicago.

New head Dr. E. DeAlton Partridge, FACL, formerly of the New Jersey State Teachers College at Montclair, N. J., has been appointed executive director of Visual Education Consultants, Inc., 245 West 55th Street, New York 19, N. Y. Dr. Partridge has been active in visual education for more than a decade.

Amateur clubs

[Continued from page 476]

screening of *Sunny Cuba*, by Julian Gromer, travel lecturer. Another guest movie maker to appear before the Rockford group has been Arthur H. Elliott, ACL, president of the Metro Movie Club of River Park, in Chicago. Mr. Elliott's presentation was *North of the Border*, his feature length 16mm. Kodachrome study of the Canadian Rockies.

New blood at Newcastle The Newcastle and District Amateur Cinematographers' Association, one of the veteran amateur cine clubs of England, has successfully reorganized after its war enforced recess, with the election of the following officers: J. R. Wrightson, chairman; L. Bonser, vicechairman; I. Milne, secretary; A. E. Nichol, treasurer. Serving with them on the executive committee are L. H. Bowes, J. Cameron, J. Cameron, jr., G. Hanson and D. R. Quartley.

Lectures at Albany *Problems of an Amateur Sound on Film Producer* was the subject of a discussion by Dr. Floyd S.

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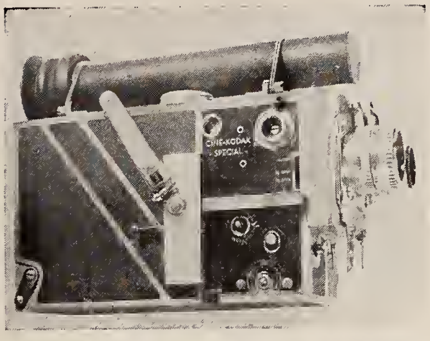

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Henrickson, of New York State Teacher's College, before members of the Amateur Motion Picture Society of Albany (N. Y.), ACL. At a later gathering, George Estey, of the Weston Electrical Instrument Corporation, presented a discussion and demonstration of the operation of the Weston meter, illustrated with selected Kodachrome slides.

Palmer Park elects

New officers for their third year of activity have been elected and announced by members of the Movie and Slide Club of Palmer Park, in Chicago, as follows: George D. Douglas, president; John Udelhofen, vicepresident; Louis Panazzo, treasurer; George B. McBride, secretary. Serving with them on the board of directors are Otto Bark, retiring president, A. L. Norvelle, William Zeman and W. D. Feldhoff.

Seen in St. Louis

Films from guests and members seen at a recent meeting of the St. Louis Amateur Motion Picture Club, ACL, include *A Camera Widow's Revenge*, produced by the Overland (Mo.) Movie Club; *Nantucket* from the Amateur Cinema League's Club Film Library; *Hollywood*, by Ralph Mateka, and *New Orleans*, by Irma Kaiser. A round tahle discussion and demonstration of title making was presented on the same program, with contributions by Werner Henze, ACL, James Bialson and C. E. Talbett.

Three for Salt Lake City

Gathering in the home of Ray Holbrook, members of the Utah Amateur Movie Club saw recently a feature presentation of three films produced by Dr. Rich Johnson, of the neighboring Ogden Amateur Movie Club. These were *Nine Little Sisters*, *A Study in Lenses* and *Aladdin's Lamp*, the last of which was first award winner in a recent Ogden club contest. After the screening, Dr. Johnson displayed the many homemade "gadgets" which he had employed in the trick camera work of these productions.

Elect in Orange

Elected for a term of two years, new officers were recently installed by the Maplewood Amateur Movie Club, ACL, in East Orange, N. J. They are Frank Graham, ACL, president; W. H. Malone, vicepresident, and Ethel Hanson, secretary treasurer. Eben Gould, program chairman, has announced a one hundred foot uncut film contest for the Maplewood unit.

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Available from: Castle Distributors, Inc., 30 Rockefeller Plaza, New York 20, N. Y.

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To Greater Vision, 16mm. and 35mm. sound on film, black and white, running approximately 34 minutes.

Offered to: individuals and groups.

Available from: Film Distribution Service, Bausch & Lomb Optical Company, Rochester 2, N. Y.

To Greater Vision demonstrates the principles used in the manufacture of glass for optical instruments and eyeglasses. The film shows many of the actual processes through which the raw materials go to make lenses of various types. As well as portraying how these products are used in science and industry, the picture also explains their contribution to such instruments as searchlights, cameras, sextants and binoculars. The rôle of optical glass in the aid of vision is fully shown. *To Greater Vision* is of general interest, and it has a definite scientific value, as well, for those movie makers who would like to understand more about their lenses.

Doubtful Dollars, 16mm. sound on film, color, running 17 minutes.

Offered to: groups.

Available from: Motion Picture Bureau, Affiliated Aetna Life Companies, Hartford 15, Conn.

Doubtful Dollars was produced in cooperation with the United States Secret Service, Treasury Department. It endeavors to show how to protect yourself against counterfeiters. The film explains how passers of "bad" money operate. Through special permission, the picture reproduces, for the first time in a movie, both good and counterfeit money in its natural colors. Since most of the public has never seen illicit money, the comparison is invaluable, especially for employees of banks and other businesses which handle large sums of currency.

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ANNUAL INDEX

VOLUME 21, 1946

Topical Index

A

ACL anniversary story: 301.
ACL annual meeting: 243.
Alpine Vixen, The, filming: 424.
Amateur clubs: 24, 69, 111, 153, 191, 227, 270, 307, 350, 391, 430, 476.
Animal filming: 143, 265.
Ansco Color: 57.
Arts and Crafts in Mexico, filming: 223.
ASA exposure standards: 480.
Automobiles, filming from: 272.

B

Back lighting: 392.
Backgrounds, stock: 20.
Backyard Zoo, filming: 220.
Beginners, advice for: 186.
Bird filming: 147.
Black Hills filming: 302.

C

Camera technique: 186.
Carrying case: 20, 242, 352.
Children, filming: 422.
Children, winter filming of: 474.
Christmas, scenario for: 473.
Cinemacrography: 220.
Circus filming: 303.
Clinic, The: 20, 64. 110, 150, 190, 230, 272, 310, 352, 392, 426, 484.
Closeup filming: 21, 276.
Closeups: 32. 50, 94, 138, 194, 214, 254, 296, 356, 378, 435, 456.
Closeups, history of: 276.
Club, cine class for: 347.
Club, picnic for: 267.
Club, why join a: 431.
Coating lenses: 59, 105.
Color filming: 57, 272.
Commencement filming: 345.
Commentary, four methods for: 225
Commentary, writing your: 184.
Courtesy in filming: 60.

D

Direction: 19.
Dolly for lighting: 230.
Dust removers: 242.

E

Editing case: 352.
Editing, clean: 38.
Editing, speedy: 20.
Editorials: 13, 55, 99, 141, 181, 219, 261, 299, 341, 381, 421, 467.
Effects, using: 104.
Equipment, care of: 310.
Exposure, alternative method of: 425.
Exposure, color film: 272.
Exposure index numbers: 480.

F

FACL, 1946 elections: 266.
Fades, channel for: 272.
Fall filming: 382.
Family film titles: 483.
Family filming: 63, 185.
Favors for party: 392.
Films, viewpoint about: 144.
Films you'll want to show: 34, 80, 120, 159, 206, 218, 280, 315, 354, 406, 445, 460.
Finder, adapting a: 426.
Fireworks filming: 272.
Focusing loop: 64.
Football filming: 352, 387.
Free film reviews: 35, 78, 96, 158, 205, 216, 285, 319, 357, 505.

G

Games in film: 65.
Gaspe, filming: 305.
Golf filming: 264, 342.

H

Honey Harvest, filming: 344.
Honorable Mentions, how chosen: 16.

I

Indoor filming: 386.
Insect filming: 220, 344.
Inside Story, The, filming: 386.
Inverting camera: 150.

L

Land Snakes Alive!, filming: 100.
Lens coating: 59, 105.
Lighting: 352, 392.
Local color, using: 317.

M

Mailing films: 272.
Mask box assembly, constructing: 443.
Mexico filming: 223.
Models, film sets for: 62, 146, 224.
Movies, compared to snapshots: 423.

N

Nantucket Turnabout, filming: 264.
National parks, filming: 187.
Nature filming: 14, 382.
News of the industry: 26, 70, 112, 152, 193, 231, 273, 311, 353, 393, 432, 477.
News value in films: 442.

O

Outside the Big Top, filming: 303.

P

Picnic filming: 185, 267.
Practical films: 25, 68, 106, 151, 192, 226, 271, 306, 351, 390, 427, 482.
Printing with camera: 190.
Processing: 352.
Projection, construction of booth for: 310.
Psychiatry, film about: 304.

R

Radio, compared to films: 58.
Record shipments: 20.
Records, list of: 156.
Reflector, using tray as: 352.
Repeat action: 38.
Return From Fire, filming: 304.
Rewinding: 64, 110.

S

Scenario for Christmas: 473.
Scenario for seasons: 318.
Scenario, summer: 263.
Score sheet recorded: 426.
Scoring: 145, 426.
Scoring, table of music: 156.
Scraper, dry: 110.
Shots, keeping records of: 230.
Ski filming: 475.
Snake filming: 100.
Snapshots, compared to movies: 423.
Snow filming: 474, 475.
Songs, films for: 485.
Sound, general admonitions on: 346.
Sound on disc: 17.
Splices, cementing: 246.
Spotlight construction: 392.
Spring filming: 150.
Squeaky, filming: 143.
Steady camera: 110.
Stock shots: 190.
Storage, film: 190.
Stroboscopes, constructing: 102.

T

Ten Best and Maxim Award: 468.
Titler, constructing: 182.
Titles for family films: 483.
Titles, moving: 230.
Titles, road signs as: 317.
Titles, screen time of: 310.
Titles, trick: 384.
Titling, basic suggestions for: 385.
Toning, formula: 426.
Transitions: 18.
Travel filming: 187, 222, 305.
Travel, general precepts for filming: 222.
Tricks in filming: 107, 384.
Tripper, manual: 150, 272.
Tripper, pedal: 64.
Turntable technique, 110, 481.

V

Veterans, prospects for: 103.
Viewer, constructing: 190.

W

Wedding filming: 230.
While The Earth Remaineth, filming: 14.
Winter filming: 426, 474, 475.

Z

Zoo filming: 265.

Title Index

14 . . . *The Earth is Everlasting*
16 . . . *Not "also rans"*
17 . . . *Equipment for sound on disc*
18 . *The ties that bind*
19 . . *The human touch in direction*
21 . . . *Let's try closeups!*
57 . . *Ansco Color movie film*
58 . *Like movies, like radio*
59 . *Lens coating*
60 . . *Courtesy counts*
62 . *Multiplane sets for filming with models*
63 . . *Putting in the family*
65 . . *Winter movie games*
100 . *Land Snakes Alive!*
102 . . *Making stroboscopes*
103 . *Discharge—and diploma*
104 . . *Using basic effects*
105 *Lens coating*
107 . . *A film about film tricks*
143 . . . *A cine kitten*
144 . *What do they think?*
145 . *Melodious accompaniment*
146 . . *Multiple sets for filming with models*
147 . *Cine birding*
182 . *A titler plus*
184 . . *Composing commentaries*
185 . . *Putting fun in picnic films*
186 . *No toy—no tyrant*
187 . *Summer contest for National Park films*
220 . . *Your backyard zoo*
222 . . . *For travel filmers*
223 . . *Across the border*
224 . *Multiplane sets for filming with models*
225 . *Mechanics of narration*
263 . *Holiday with strings*
264 . *They played golf*
265 . . *You and the zoo*
267 . . *A movie picnic*
276 . *How closeups came*
300 . . *Twenty years of the Amateur Cinema League*
302 . . *On Western location*
303 . . *Backstage with the circus*
304 *A twice told film tale*
305 . *Going to Gaspe?*
318 *Scenario for seasons*
342 . . *A camera on the links*
344 . . . *Starring honey bees*
345 . . . *Movies for commencement*
346 . *Clear the sound track!*
347 . *A club's community class*
382 . *Aspects of autumn*
384 *Tricking out titles*
385 . *A film's front door*
386 . . *A winning recipe*
387 . *Goal to go*
423 . *Snapshot vs. movie shot*
424 . *A folk tale film*
425 . . *Metering incident light*
431 . *Why join a movie club?*
433 . *A titler and mask box*
442 *What is news value?*
468 . . *The Ten Best and the Maxim Memorial Award*
473 . *Design for giving*
474 . . *Children and winter sports*
475 . *Shooting snow and skiers*
480 . . *Exposure index numbers*
481 . . . *Turntable technique*
483 . . . *Family captions*
485 . . . *Silent movies that sing!*

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